

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3004.

SATURDAY, MAY 23, 1885.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL GEOGRAPHICAL SOCIETY.—The ANNIVERSARY MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington-gardens, on MONDAY, June 6, at half-past 2 p.m., the Right Hon. LORD ABERDARE, President, in the Chair.
The DINNER will take place at Willis's Rooms, King-street, St. James's, at 7 p.m. on the SAME DAY.
The Right Hon. LORD ABERDARE, President, in the Chair.
Dinner charge, 21s., payable at the door; or Tickets may be had and places taken at 1, Saville-row, Burlington-gardens, up to noon on Saturday, June 6.
The Friends of the Society are admissible to the Dinner.

LINNEAN SOCIETY, Burlington House, Piccadilly.

The ANNIVERSARY MEETING of the Society falls this year on Friday, 24th May, and the Monday following is a Bank Holiday.
NOTICE IS HEREBY GIVEN, that the MEETING in question will be held only *pro forma* on Monday, 25th May, at 3 p.m. (Bank Holiday), and will then be ADJOURNED to THURSDAY, 11th JUNE, at 8 p.m. precisely, for the Election of a Council and Officers for the ensuing year.
B. DAYDON JACKSON, Secretary.

ZOOLOGICAL SOCIETY OF LONDON.—DAVIS LECTURES, 1885.—A Series of Lectures upon Zoological Subjects will be given in the Lecture Room in the Society's Gardens, Regent's Park, on THURSDAYS, at 5 p.m., commencing June 4th.

Date	Subject	Lecturer
1 June 4	Rhinoceroses and their Extinct Allies	Prof. Flower, LL.D., V.P.R.S.
2 June 11	Apes and Lemurs	Dr. St. George Mivart, F.R.S.
3 June 18	The Structure of the Swan	Prof. W. K. Parker, F.R.S.
4 June 25	The Domestic Cat	J. E. Harting, Esq., F.R.S.
5 July 2	Recent Advances in Zoology	Rev. F. Jeffrey Bell, M.A.
6 July 9	The Ancestors of Birds	P. E. Beddard, Esq., M.A.
7 July 16	The Animals of New Guinea	P. L. Slater, Esq., F.R.S.

These Lectures will be free to Fellows of the Society and their Friends and to other Visitors to the Gardens.
P. L. SLATER, Secretary.

ROYAL SOCIETY OF LITERATURE.

This Society will meet on WEDNESDAY EVENING, 27th inst., at 8 o'clock, at their Rooms, 21, Delaunay-street, St. James's Park, where there will be read by J. FOSTER PALMER, Esq., M.R.C.S., upon some Traits in the Character of Lady Macbeth. Visitors must be introduced by a Fellow.
E. GILBERT HIGHTON, M.A., Secretary.

ARUNDEL SOCIETY

ACCELERATION IN PROMOTION OF NEW MEMBERS.
The Council have resolved to offer all Associates enrolled prior to April, 1885, the option of at once becoming Subscribers. Persons who now enjoy themselves sufficiently early as Associates, may become Second Subscribers in time to receive the Second Annual Publications in 1886, and possibly in 1885.
DOUGLAS H. GORDON, Secretary.
21, Old Bond-street, W., May, 1885.

THE HERMETIC SOCIETY, for the Investigation of Transcendental Science and Philosophy, and the Comparison of Religions.—President, DR. ANNA KINGSFORD.
Meetings are held at Albemarle-street, at 4 p.m., every Wednesday until July 1, inclusive.—Application for Fellowship to be made to Mr. EDWARD MANTON, Oxford and Cambridge Club, Pall Mall.
No subscription is required for the present season.

LONDON LIBRARY, 12, St. James's-square, S.W.—The FORTY-FOURTH ANNUAL GENERAL MEETING of the Members will be held in the Reading-room on THURSDAY, May 23, at 3 p.m. J. A. FROWDE, Esq., will take the Chair.
May 5, 1885. ROBERT HARRISON, Sec. and Librarian.

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GENERAL GORDON at KHARTOUM.—The Gordon Memorial Fund Picture at BRITISH GALLERY, Pall Mall (opposite Marlborough House). The LAST WATCH. Ten to Six Admission, 1s.

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LECTURES.—DR. CLARKE ROBINSON, Author of 'Our Early English Literature,' University, Durham, is arranging with Literary Societies for his PUBLIC LECTURES on English Literature, &c., next winter. Syllabus with Recommendations on application.
"Dr. Clarke Robinson has earned a very high reputation by his treatment of his subjects, and the highest testimony has been borne to his ability."
"The lecture was a great treat."—*Liverpool Mercury*, Nov. 7th 1882.

BRITISH MUSEUM.—Miss BELOE will give THREE LECTURES on ANCIENT EGYPT, commencing JUNE 3, 11.30 a.m. The proceeds of the Course will be devoted to the Egypt Exploration Fund.—For Syllabus and Tickets (10s. 6d.) apply, by letter only, to Miss M. FAIRBairn, 22, Woburn-square, W.C.

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In connection with the discoveries at Lampart Hall he may call attention to his reprints of the hitherto unknown edition of Shakespeare's 'Venus and Adonis,' 1599; of 'The Pastime Pilgrimage,' 1599; 'Newes out of Poesies Churchyard,' by E. Hake, 1579, &c. He also edited for the Roxburghe Club (1882) the volume entitled 'The Lampart Garland,' consisting of four unique and unknown Poems of the Elizabethan age. For two annotated editions of 'The Poetry of the Anti-Jacobin' he is likewise responsible.

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THE Electors will proceed to the ELECTION of a TEACHER of TELUGU and TAMIL in the UNIVERSITY of OXFORD in the course of the present term. Candidates for the Office are requested to send in their applications, with testimonials, to the Registrar of the University before June 6th next.

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THE LECTURESHIP IN FRENCH will become VACANT at the end of the current Session through the election of Mr. Lallemand to the Professorship of French in University College, London.

Candidates for the appointment are invited to forward applications and testimonials, addressed to the Council of the College, under cover to the Registrar, not later than Monday, June 18th next.

A detailed statement of the terms and conditions of the Office will be forwarded on application to Dr. Greenwood, the Principal of the College.

HENRY WM. HOLDER, M.A., Registrar.

THE OWENS COLLEGE, MANCHESTER.

THE PROFESSORSHIP OF PURE MATHEMATICS will become VACANT, through the resignation of Professor Barker, at the end of the current Session.

Candidates for the Chair are invited to forward applications and testimonials, addressed to the Council of the College, under cover to the Registrar, not later than MONDAY, the 1st June Next.

Information concerning the terms and conditions of the Appointment will be forwarded on application to J. G. GREENWOOD, LL.D., Principal of the College.

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THE PROFESSORSHIP OF ANATOMY has become VACANT through the death of Professor Morrison Watson.

Candidates for the Chair are invited to forward applications and testimonials, addressed to the Council of the College, under cover to the Registrar, not later than MONDAY, the 1st June next.

The Professor will be expected to enter upon his duties on the 1st of October next.

Information concerning the terms and conditions of the appointment will be forwarded on application to J. G. GREENWOOD, LL.D., Principal of the College.

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THE ENTRANCE EXAMINATION IN ARTS (Faculty of Medicine) and the PRELIMINARY EXAMINATION (Faculties of Arts, Science, and Law) will begin on THURSDAY, the 11th June, at 2 p.m.

Candidates for the Entrance Examination in Arts, if not matriculated, must produce a letter of recommendation from their last instructor and pay a fee of 1l. Candidates for the Preliminary Examination must matriculate before the Examination. The Matriculation Fee is 2s. and includes the Examination Fee.

FACULTIES OF ARTS AND SCIENCE.—The Intermediate and Final Examinations for Degrees will begin on June 11th as above.

FACULTY OF LAW.—The Intermediate and Final Examinations for Degrees will begin on MONDAY, July 23rd, at 10 a.m.

FACULTY OF MEDICINE.—The Preliminary Examination in Science and the Intermediate M.B. Examination will begin on MONDAY, July 23rd, and the First Part of the Final M.B. Examination will begin on FRIDAY, July 17th, at 10 a.m.

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Laurentian Sophocles, pp. 236.

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LITERATURE

The Congo and the Founding of its Free State: a Story of Work and Exploration. By H. M. Stanley. 2 vols. With Maps and Illustrations. (Sampson Low & Co.)

MR. STANLEY may fairly boast of having given to the world two of the most remarkable books of travel and adventure. 'Through the Dark Continent' was the record of an expedition of discovery so bold, so great in its results, that even if its author had communicated to the world nothing beyond the bare fact that the rivers which so much puzzled Livingstone found their way through the Congo to the Atlantic, his name would for ever occupy a foremost place among geographical pioneers. In his second work, now before us, the author tells the strange story of the "founding of a state," undertaken not to satiate the lust of conquest of some ambitious sovereign or nation, but simply with a view of developing the resources of a long-neglected continent, and of raising the natives of Africa to a higher level of culture.

And this second work is in every respect by far the more interesting—the more creditable to its author, if it be permissible to use such an expression. Whilst the geographer cannot afford to neglect it, it appeals to wider sympathies. It will be read with avidity by that large and ever-increasing number of persons who look upon the regeneration of Africa as a thing not only desirable, but also possible; it appeals to the merchants and manufacturers to whom Africa, abounding in natural wealth and teeming with people, is a promising field for their enterprise.

When Mr. Stanley first came forward with his scheme for opening up the Congo to the world's commerce and its civilizing influences, he was taunted with being a dreamer, and the pride with which he now speaks of achievements which the unlooked-for support of the King of the Belgians rendered possible is, therefore, pardonable. The energy, perseverance, good temper, and powers of organization which enabled him to overcome all obstacles, physical and moral, must win him the sympathies of all his readers. Speaking of the work on the road from Vivi to Isangila, which occupied 366 days, in the course of which 2,352 miles of

march were accomplished to gain an advance of only fifty-two miles, he says:—

"That it was not a holiday affair, with its diet of beans and goat-meat and sodden bananas, in the muggy atmosphere of the Congo cañon, with the fierce heat from the rocks, and the chill bleak winds blowing up the gorge and down from sere grassy plateaus, let the deaths of six Europeans and twenty-two natives, and the retirement of thirteen inviolated whites, only one of whom saw the interior, speak for us. It has been a year dark with trial and unusual toil. Our little band of labourers are proud of the grand work their muscles have accomplished, but are more hopeful of the future, inasmuch as their labours, by means of the steamers, will be greatly lightened."

In his transactions with the natives the "Bula Matari," or "breaker of rocks," was singularly forbearing and judicious. He disarmed their hostility, enlisted their interests, and in the end gained their confidence and affection. His negotiations for the acquisition of sites called forth all his talents for diplomacy. The person who claimed the site now occupied by Leopoldville was merely a tenant, but he could bring a thousand guns into the field, whilst the real owners of the land, the Bambundu, were only able to assert themselves by "stopping the markets." In the end, however, and after passing through scenes which nearly ended in bloodshed, Mr. Stanley succeeded in establishing cordial relations with both parties.

Once the steamers had been launched on Stanley Pool, the further work became comparatively easy. The author's advance up the great river occasionally even assumed the appearance of a triumphal procession, for many natives from above had visited Leopoldville, with its big houses, waggons, and boats, and spread its fame far and wide. The people of Usindi "shot out to mid-stream [in their canoes] to embrace" the chief; the champion traders of the Congo at Irebu hailed him with delight, and at once accepted his arbitration in an internecine war which was wasting their territory. Even the warlike Bangala, though they had not forgotten the punishment inflicted upon them in 1877, quickly became his good friends, made blood-brotherhood with him, and offered land for building a station. It was only when Mr. Stanley approached the Basoko, of the Biyère or Aruwimi river, that preparations of a hostile nature were observed. These, however, were not intended for him. His meteor-like flight down the river in 1877 was still remembered, but the war-boats were not on this occasion assembled to resist his progress. It was the Nyangwe Arabs whose recent appearance had called forth this impotent exhibition of strength. These redoubted slave-hunters had descended the Congo in boats, they had wasted a country as large as Ireland, and on the river alone, up to Stanley Falls, 118 towns and villages had been burnt by them. Mr. Stanley came upon these marauders on November 27th, 1883, and then found that all the spoils, won at the cost of untold misery, consisted of 2,300 women and children and 2,000 tusks of ivory. He was eager to avenge outraged humanity, but his position compelled him to observe an outward appearance of friendliness. It must be one of the first duties of the new

Congo State to suppress slave-hunting within the territories handed over to it by united Europe, and our societies for the protection of natives and the suppression of the slave trade could hardly find a better opportunity for promoting the objects they profess to have at heart than by furnishing the means for maintaining a gunboat on the Upper Congo.

Our admiration for Mr. Stanley's achievements, and sympathy for his failures, are in no small measure increased when we find that most of the Europeans who were associated with him utterly failed in rendering him that assistance which he had a right to expect from them. When Mr. Stanley, after a flying visit to Europe, returned to the Congo in December, 1882, he found that not only the person whom he had left in charge, but most other officials, had dishonestly deserted their posts. "Somebody" had taken possession of the steamers, and it required all Mr. Stanley's vigour and organizing talents to bring something like order out of this chaos. Mr. Stanley carefully places on record the services of those members of his staff who manfully did their duty, but he abstains from mentioning names where censure is deserved, as he does not wish to introduce persons whom he desires to "screen." But even without names his story is sufficiently intelligible. Speaking of his subordinates, he says:—

"These people had already given me more trouble than all the African tribes put together. They had inspired such disgust in me that I would rather be condemned to be a boot-black all my life than to be a dry-nurse to beings who had no higher claim to manhood than that externally they might be pretty pictures of men."

When the author arrived at Leopoldville, after an absence of nine months, and full of hope that the station which he had planted would have developed into a small town, he was woefully disappointed:—

"On entering on the terrace of Leopoldville, I quickly cast my eyes around to enjoy the delightful vision, and my first feeling, I remember, was one of stupefaction, an inability to realize the details, but conscious that all I looked upon was very sad and disheartening. Grass everywhere: grass on the terrace, tall grass luxuriantly thick on its slopes, grass in the crevices of the wall of the one residence, a damp green on the unbarked tree pillars of the veranda, the broad way of the native town like a grass-covered marsh, above which the roofs of the huts could only be seen even from the commanding position of the terrace. A few acres of cassava, perhaps a hundred bananas independently apart and widely scattered, not a single papaw stalk in view, and if the semblance of a garden possessed any virtue within its rickety fence, it was of such a mythical and modest nature that the prolific grass completely shrouded it from view. At one end of the terrace there was a palisaded enclosure intended for a redoubt, which I took to be evidence of unfriendly relations with the natives. Since the block-house of Leopoldville was finished only one small magazine had been added to the European quarter. The native town stood intact, as it had been built eleven months previously, though in a dilapidated condition, and smothered by the wild and stubborn grass. Externally there was an unmistakable air of abandonment.....When I examine the magazines internally, I find that the treasury of Leopoldville is at its lowest ebb."

Had all the men employed by the founders of this "state" been honourably ambitious of doing their duty, had they been fired

with some of that enthusiasm which inspired their leader, how much greater things might not have been accomplished in the course of the last five years! Unfortunately, many of Mr. Stanley's "flighty-headed" gentlemen were contemptible creatures, far inferior in character to the Zanzibaris and black labourers whom they were supposed to direct, and utterly lost to honour. If the directors of the new Congo State do not succeed in enlisting the services of officials of a superior type to those dispatched wholesale by the now defunct "International Association," the whole of this enterprise must come to a speedy end, and instead of a glorious success the world will have to record an ignominious failure.

Mr. Stanley's views of the commercial capabilities of the Congo basin may be sanguine, but they are certainly not utopian. His information on the resources of the country is copious and minute. He insists very strongly upon the necessity of building a railway to Stanley Pool, and whilst admitting that such a railway could not at present pay a dividend, he is hopeful that once built it will lead to a development of trade, which will eventually render it remunerative. That traders' profits are large at the present time is undoubted. A pound of ivory, which the Bayanzi part with for goods worth 1s. 4d. in England, sells at Liverpool for 8s. And that trade may assume considerable proportions is proved by the fact that at Leopoldville 800l. worth of goods were disposed of in a couple of days.

It is quite clear from Mr. Stanley's remarks on the climate that only native labour is available for producing articles of export suitable for European markets. Mr. Stanley is at considerable pains to show that the climate of Africa is far better than its reputation, and that attention to diet and other matters will enable European residents to retain their full vigour of manhood for many years; but he nowhere states that Europeans could become acclimatized in tropical Africa, and altogether protests against the idea of making the Congo a field for European pauper immigration. Mr. Stanley's remarks on the climate are well deserving the attention of those who intend to proceed to Africa. They prove, at all events, that Europeans may reside there, with an occasional holiday in Europe, and that the organization of native labour by Europeans is quite attainable.

Geographers will be most interested in Mr. Stanley's map, based, we are told, upon four hundred observations for latitude and longitude, and in his accounts of the exploration of Lakes Leopold II. and Mantumba and of the Biyérre river. Mr. Stanley reiterates his opinion that the Biyérre is the Lower Welle; but the statements which he puts forth in support of his theory carry little weight. "Welle" merely means river, and the similarity in the names of the two rivers is therefore no argument for their identity. Nor can we accept Mr. Stanley's assumption that the Shari is inferior in volume. Dr. Junker positively asserts that the Welle-Makua finds its way into the Shari, and there is absolutely no information in our possession which would authorize us to assign it to the system of the Congo.

The whole story of the "founding of the

Congo Free State" has yet to be told, but Mr. Stanley's contribution towards it is most welcome, and his two handsome volumes deserve the attention of all interested in the present condition and the prospects of the great African continent.

The Cyclades. By J. Theodore Bent. (Longmans & Co.)

IN a small and modest form Mr. Bent has given us the results of rather arduous researches. His life in the Cyclades, in spite of all its interests, must have entailed upon him very great hardships, more especially as Mrs. Bent ventured to accompany him. The accommodation for travellers in the remoter parts of continental Greece is bad enough; it seems worse in the islands, and whatever a single man may endure, to see a lady exposed to such hardships must be trying indeed. But Mr. Bent has done his work bravely, and produced the first good sketch of the islands which has appeared for a very long time. His map and full descriptions give a life and meaning to what are mere names in history, and we now know how to differentiate Naxos, Paros, Keos, and Amorgos better than by their mere titles, or the names of the great men who chanced to be born there.

Mr. Bent's chief interest in travelling is in the direction of folk-lore. Having mastered colloquial Greek, which was of course indispensable, he was able to pick up many most interesting traces of old customs and superstitions. These are the principal feature of his book. They almost all point back to a half-effaced paganism, over which the Greek Church has laid a varnish of names and external ceremonies. It would have been most useful if he had classified these customs in a good index; he has given them as he heard them in each island. He is necessarily reticent, too, in a book meant for general reading, and has evidently heard and seen many things of the greatest anthropological interest, which he should communicate to the society which collects that kind of human history.

This reticence can be felt also in the second main feature of his book—the account of the ancient remains which he saw, or which he saw a probability of finding, in the many old building sites which he visited. He was able, indeed, to explore a little at Antiparos, and what he found in the way of prehistoric furniture was highly interesting; he also speaks freely enough of those places which Ludwig Ross, or Brönsted, or Homolle visited. But concerning many others he is, perhaps, intentionally vague, and one feels that he hopes some day to revisit chosen spots with more means and leisure, and make himself the great name which a successful explorer justly attains. His descriptions of still standing temples and of still undestroyed sculpture are so general and brief that we long for some illustrations, or regret that he did not carry with him a photographic machine.

The classical reader will, perhaps, regret that he did not bring with him what may be thought even more important; for the allusions to old Greek authors in his pages are so loose that we cannot but suspect them to have been obtained at second hand, and with little feeling for that accuracy

which is the chief boast of Greek scholarship. When he talks (p. 201) of "Arato, an old writer"; of "Laertus," x. 6 (p. 439, i.e. of Diog. Laertius); of Artemis as *παίδοτροφος, κοῦρότροφος* (p. 457); of "*εἶμαι, to go*" (p. 80), one wonders where he got his references, and how his modern Greek did not teach him the importance of accents. Many other similar things lead us to suspect him of doing what an independent worker in an almost new field has no excuse for doing—taking things up from books without acknowledgment. But if he has done so vengeance will surely overtake him, for not the highest scholarship or the most elaborate defences will save him from his critics. If, on the other hand, our impressions are unwarranted, we hereby offer him our hearty apologies, and only request him in his succeeding editions to quote in full the Greek texts he cites, and also any modern authorities which may have anticipated him.

It seems, however, a sort of law that a classical scholar is not to be a worker in the field of antiquities, or even a competent judge of such matters, and so that all our researches must be made by men who have not attained that haven of rest. In the face of this unfortunate division, caused, no doubt, by the numbing effect of sixth forms and university honours, our sympathies are strongly with the workers, like Mr. Bent, who bring us new material for thought instead of improving the form of those who work the old classical treadmill. Yet he would, no doubt, have "spotted" many more remains of old Greek life had he really been more intimate with Aristophanes than his references to that author imply. We also express an earnest hope that he will print the Greek text of the many songs and sayings which he has given us in English versions. In such allusions the *ipsissima verba* should have been reported, at least in footnotes.

We turn lastly to the third feature in this most interesting volume, which gives us information that all will appreciate. Travelling among the islands being very difficult and not to be done comfortably except in a yacht, it is of the last importance to have their physical features so described that the splendid and striking features can be included in a tour without spending time upon what is merely barren rock and treeless plain. This Mr. Bent has done admirably, and gives most picturesque sketches of the weird, the waste, the wonderful, as well as the human and homely aspects of the Cyclades. The volcanic features of Therasia, the cliffs of Pholygandros, the convent and coasts of Amorgos, and the stalactite grotto of Antiparos are the points which the inevitable Cook will one day make the chief attractions of his excursion steamer. The dimensions of the grotto are indeed astonishing. Our author gives them (p. 401) as 720 feet long, 670 wide, and 360 high, and says the whole "resembles a lovely cathedral sparkling with gems, the dome of which is supported by pillars of exquisite workmanship."

The character of the islanders corresponds to what we know of the Greek peasant who lives beyond the baneful influence of the Levantine ports. They are kindly, honest, and harmless, and though there was the

usual random talk about pirates and brigands, Mr. and Mrs. Bent seem to have been as safe as in England. Two points strike the reader as curious. The first is the want of communication among the islands, which seem isolated in the most extraordinary manner. Some have no post for a fortnight, some for a month. The author was constantly delayed by inability to get a boat passing to the next island. The second is the curious want of humour, or rather the delight at only the tamest possible jokes, which indicates some strange decay in the Greek intellect. It is the most hopeless feature in the race. Can any nation now become great without being able to appreciate the ridiculous?

We had a word to say about Mr. Bent's style, which is colloquial beyond the ordinary limits, but forbear to weaken in any way the favourable impression of the book which we hope to have conveyed to our readers.

The Holy Bible, containing the Old and New Testaments. Translated out of the Original Tongues, being the Version of 1611 Revised. (Cambridge, University Press.)
(Second Notice.)

THE whole future of the new version turns on the question whether it is really an adequate revision of the Authorized Version or not. The reason why a revision was deemed necessary was because it was recognized that many errors existed in the old version, and that it should be amended so that the translation should answer the needs of modern scholarship. The chief condition of the work was that while necessary revisions should be made, the language of the old version should be as far as possible retained. Herein consisted the Scylla and Charybdis of the revisers' voyage of investigation: adequate revision on the one hand, reverence for the style on the other. From the chorus of congratulation from the daily press—very fair judges on such a matter—it is clear that the revisers have not materially injured the rhythm or style of the earlier version. But the suspicion remains that in their efforts to conserve the style they have managed to preserve many of the errors, and have preferred putting their emendations in the margin, where for all practical purposes they are non-existent, as is certainly the case with the marginal references of the Authorized Version. It might be unfair to describe the new Bible, so far as the Old Testament is concerned, as a paragraph Bible with revised margins, but that is certainly the impression that it leaves, though only continual use will determine how far the text has been sufficiently revised.

A letter in another column from the secretary to the Company of Revisers throws light on the history of the version, and helps to explain the very large number of marginal references which is one of the most characteristic traits of the new version. Mr. Wright complains of some errors of citation into which we fell in endeavouring to lay before our readers at the earliest possible date a description of the Revised Version. But incidentally he lets out that the revisers reverted in the third reading to many a rendering of the Authorized which they had discarded in their second. It is not difficult to read between the lines and discern the

motive of this recantation. Between the second and third readings appeared the Revised New Testament, which was universally blamed for wanton departure from the Authorized Version. It seems that the other company, with this example before their eyes, hastened to repair the ravages they had made, and restored the old readings in many passages, placing their previous alterations in the margin. Like Brummel's valet, they may point to them, and say, "These are our failures." The revisers have thereby averted from themselves the fate that has befallen their fellow revisers; but it remains to be seen whether in so doing they have failed to fulfil their appointed task.

We do not for a moment wish to deny that much has been done in the way of revision of the more obvious blunders of the old version. Many of these have been noted by the newspapers in the reviews of the translation of the literature of ancient Israel which they managed to produce between midnight Friday and the dawn of Saturday. We may here add a few to those given by us last week:—

Authorized.

1 Kings x. 25. And Solomon had horses brought out of Egypt, and linen yarn: the king's merchants received the linen yarn at a price.

Ps. xxxvi. 2. For he flattereth himself in his own eyes, until his iniquity be found to be hateful.

Cant. vii. 8. The smell of thy nose like apples; and the roof of thy mouth like the best wine for my beloved, that goeth down sweetly.

Dan. xi. 39. Thus shall he do in the most strong holds with a strange god, whom he shall acknowledge and increase with glory.

The improvement in these passages is obvious, and similar examples might be multiplied to almost any extent. It would be, indeed, strange if fourteen years' work, with the aid of nineteenth century scholarship, had not been able to effect many changes. But what was wanted was that the ordinary reader should be able to feel confidence in the revision as representing throughout the best results of modern scholarship. Otherwise what advantage has the Revised over the Authorized Version? Now, if a large number of the unintelligible passages of the older version remain as incomprehensible as before, the reader's confidence in the revision as a whole is shaken, and its purpose is frustrated. It will be a matter for experience to decide whether the number of passages *not* amended are sufficient to produce this result, but the excessive number of marginal alternatives cannot fail to arouse a feeling of uncertainty about the whole revision in the ordinary reader. It would have been far better to have referred this uncertainty to its true cause, the obscurity of the text, than to leave the impression that the uncertainty was in the minds of the revisers. The revisers might have adopted as a regular formula in such cases the marginal note "Text obscure" which they give now and then, but far too rarely to leave the proper impression on the reader's mind. It would have, perhaps, been worth trial to leave a few passages blank, with the remark that they gave no sense, rather than leave them untouched, full of resonant rhythm, but signifying nothing.

Revised.

And the horses which Solomon had were brought out of Egypt; and the king's merchants received them in droves, each drove at a price.

For he flattereth himself in his own eyes that his iniquity shall not be found out and be hated.

And the smell of thy nose like apples, and thy mouth like the best wine

That goeth down smoothly for my beloved. And he shall deal with the strongest fortresses by the help of a strange god: who-soever acknowledgeth him he will increase with glory.

The confusion of pronouns, "thy," "your," "their," "him," "himself," in 2 Sam. vii. 23, may serve as an illustration, or Judges v. 22:—

Then did the horsehoofs stamp
By reason of the prancings, the prancings of their strong ones.

In both these cases we believe a satisfactory meaning could have been arrived at: in the former by the omission, with the LXX., of "for you"; in the latter by translating the second line "In the charges, the charges of their strong ones." But if they were to be left in an incomprehensible state some indication of the fact might have been given. Again, it was careless to leave the absurd finish of 2 Sam. xiii. 39, "For he was comforted concerning Amnon, seeing he was dead," without making the obvious emendation "he was comforted concerning the death of Amnon" (lit. concerning Amnon that he was dead). At times the revisers have even introduced new difficulties, as in Job xxxix. 13, where the epithet "kindly" would mislead any one who did not know the pun of the original. The question how to deal with the obsolete words was undoubtedly difficult, and on the whole the attitude of the revisers towards such words as "seethe," "raiment," "chapmen," "noisome," "poll," against the modern equivalents suggested by the American revisers, is to be commended. But the word "abjects" in Psalm xxxv. 15 might have been changed with advantage. The headings of the Psalms, "Shoshanim," "Muthlaben," and the like, might have been elucidated in the margin by Aben Ezra's ingenious suggestion "To the tune of Shoshanim," &c. Among other passages which needed alteration or explanation, but which have been left untouched, may be mentioned 2 Sam. iii. 39; 2 Kings iii. 25; Ps. xiv. 5, xlv. 12, lxxiii. 10; Prov. xiii. 5, xxviii. 16, xxxi. 3, 4.

Again, in the use of the versions in the margins (and very rarely in the texts) there seems to be no uniformity. Besides the instances quoted by us last week we have noticed the text emended according to the versions at Ruth iv. 4 (נָאָל for נָאָל) and 1 Sam. vi. 18 (נָאָל for נָאָל). But no attempt has been made to change the "I Deborah arose" of Judges v. 7 into "Thou didst arise," with the simple alteration of the points suggested by Grätz. And while the variants of the LXX. are at times put in the margin, the light-giving and important variant in 1 Sam. xiv. 41, which gives so much information about the use of the Urim and Thummim, is conspicuous by its absence; and the additional nationalities given by the Seventy in Gen. x. are likewise omitted. So, too, with passages like Judges xix. 18 ("my house" for "house of the Lord"), 2 Sam. vi. 21 ("It was before the Lord that I danced"), Job xxxi. 11, Ps. lxxiii. 7. But these inconsistencies are the natural results of revision by a committee. It is thus we may explain the fact that while the company have adhered stoutly to the Massoretic text as a whole, they have discarded the Massoretic paragraphs, which are much earlier than the vowel points, and regarded by the Jews as of so much importance that a mistake in one of these vitiates a synagogue roll.

Again, in their treatment of the tenses,

which have received so much elucidation from Prof. Driver's work, the revisers show considerable variation. At times, as in Jer. xx. 9, Ezekiel xxvii. 33-6, they have made much-needed changes—in the former from past to present, in the latter from future to past; whereas in Ps. xxii. 30 no change of tense has occurred, nor has any attempt been made to give the inceptive force of the participle *כִּי־נִצַּחַת* in Gen. xxxviii. 25. Nowhere is there greater room for improvement in the Authorized Version than with regard to a more consistent rendering of the Hebrew tenses.

The revisers have been more successful with the subject-matter of the book—the *Realien* as the Germans call it. This is especially the case with the geographical passages, particularly in Joshua, where the influence of Dean Stanley and Sir George Grove is clearly marked in such passages as xi. 16, xiii. 16. Everywhere an attempt is made to give local colour to the narrative, often with great success, by the use of technical terms like "the Arabat," "lowlands," "plot of ground," "bare heights" (*בָּרָה*, Is. xli. 18), &c. Why, however, retain the inconsistency of calling Job's Uz by the name of Huz in Gen. xxii. 21? The revisers show great skill in carpentering details in their treatment of the Tabernacle and the Temple. Of other archaeological points we may refer to the details of dress in Is. iii., which would now satisfy De Quincey. Why, however, did the revisers retain Joseph's "coat of many colours," which has no significance, when "long-sleeved tunic" would indicate the pampered darling who had no work to do?

Let not the drift of the preceding remarks be misunderstood; they are merely the jottings of first impressions made by the new version, and though passages selected at random often give a surprisingly accurate estimate of the whole, this may not be the case in the present instance. All we wish to point out is that it depends on the number of such omissions as we have indicated whether the version of 1885 will be regarded as an adequate revision, and then take the place of the faulty, but magnificent rendering of 1611. Its future in this respect is bound up in more senses than one with that of the New Testament. The conditions of the two versions were vastly different: the Old Testament revisers had to deal with works mainly literary in form, the New Testament Company had to deal with documents charged with theological and dogmatic significance. It was obvious that the former had to take care that the literary beauties of the Authorized Version should not be impaired at their hands. The New Testament revisers on the other hand had to see that the Christian world was not called upon to believe more or otherwise than the earliest documents suggested; their aim was theological and scientific, that of the Old Testament revisers more of a literary nature. Both have been, in their way, successful; but it is natural that the task of the latter should be the more popular. And when we suggest that their scholarship might have been more freely displayed, they may perhaps retort that they have shown the highest scholarship, which deals with literary form as well as literary material. Of their suc-

cess in preserving the literary beauties of the original Old Testament of 1611 there can be no doubt. And this is so great a service that it overbalances any amount of faulty scholarship or insufficient courage, which may, after all, be only another name for taste. The revisers at any rate have not been scholarly overmuch, and for this they will be heartily thanked by all who value the Oriental hyperbole, antique wisdom, vivid narration, passionate oratory, tender devotion, and profound searchings of the heart which have made the Bible the book of humanity.

In Memoriam: Epitaphs on C. G. Gordon.
(Rice.)

THIS little volume calls for no detailed criticism. The *Journal of Education* offered in March a prize for the best epitaph on General Gordon, and the editor has now reprinted a few of the best of these, with the addition of others written at his request by private friends. We presume that the one which stands first took the prize; at all events, it is to our mind by far the best in the volume. The initials E. D. A. M. by which it is signed are so familiar to all who have eyes for a delicate union of scholarship and fine poetical gifts, that Mr. Morshead can hardly expect them to conceal his identity:—

By those for whom he lived he died; his land
Awoke too late, and crowned dead brows with
praise.
He, 'neath the blue that burns o'er Libyan sand,
Put off the burden of heroic days.
There, strong by death, by failure glorified,
O never proud in life, lie down in pride!

Of all the rest we prefer the Greek epitaph of twelve lines long signed A. S.—initials which now represent the best English type of Greek scholarship in Oxford, as they have already done at Cambridge and Rugby. The whole book is so short that we forbear to quote. There are several Latin prose inscriptions, about a dozen in English, and half as many in Latin verse. The last, we think, hardly escape the frigidity which is the besetting sin of the modern poet who tries to cast his thoughts into a Roman mould—phrases, we mean, like

Testor enim campos, ultime Nile, tuos.

It would seem as though the fifth form, in which this sort of thing was first learnt, never quite loses its influence; though no doubt it is, at the bottom, the essential naturalism of ancient Greek feeling which makes modern Greek verses so much more spontaneous and unaffected than all but the very best Latin—Latin, we mean, such as few can write now that Mr. Munro is gone. In prose epitaphs Latin is, of course, supreme, and there is one here by "Veneror" which is worthy of the language ("confivs" is, of course, a misprint for *confusus*).

It is impossible to read the little volume without thinking of Tennyson's noble quatrain on Sir John Franklin; and it is no blame to say that nothing here, save Mr. Morshead's verse, aspires to that level. But the publication is a graceful tribute to a memory which should be as lively a power in the hearts of men of literature as it must for ever remain to men of action.

NOVELS OF THE WEEK.

Mrs. Keith's Crime: a Record. 2 vols.
(Bentley & Son.)

George Donnington: or, in the Bear's Grip.
By Charles H. Eden. 3 vols. (Chapman & Hall.)

Through Troubled Waters. By Hannah Lynch.
(Ward, Lock & Co.)

Misogyny and the Maiden. By Paul Cushing. (Maxwell.)

La Grande Marnière. Par Georges Ohnet.
(Paris, Ollendorff.)

WITH such an inherent improbability to contend against as is admitted in the brief preface to 'Mrs. Keith's Crime,' the success achieved by the author is little short of a triumph. The reader is told and readily admits that the story could never have been written by the narrator, and yet the consciousness of this fact hardly ever distracts his attention. Such a result can only be obtained by the method adopted of giving as it were a connected series of instantaneous photographs, in which no event is read by the light of what comes after. The use of the present tense throughout—a device which is extremely fatiguing in the hands of many authors—is here singularly effective and appropriate, and only heightens the vividness which is perhaps the most striking quality of this remarkable and affecting recital. For 'Mrs. Keith's Crime' is a tragedy pure and simple, in which the shadows are occasionally relieved, but at other times only increased, by the heroine's keen sense of humour. This humour is most strikingly shown in her acute estimate of those with whom she is brought into contact. The Jew as he figures in our English society of to-day, with his strange powers of repelling us, and again compelling our admiration, has often been drawn, but nowhere with more conspicuous success or with a more sympathetic touch. There are several lifelike portraits of this race, the most finished being that of Frederic Cohen, "the sardine," as the heroine always called him in her thoughts, with his slangy talk, flippant and quasi-cynical exterior, while "at heart he is just a perfect gentleman, whatever he may choose to make his manner." Excellent, too, is his remark that "it is the best thing on earth to be a Jew and the wisest to be proud of it"—a remark which strikes us as exactly summing up the attitude of the true Jew in contrast to the denationalized Hebrew such as Mrs. Greenside, in whom "pride in her relations struggled with half shame in their persuasion." Nor is the author less successful in sketching essential traits of American and English nationality. May Vincent, a girl endowed with "the unconscious courage of utter truthfulness," is a wholly delightful creation, and the stormy love-making between her and her masterful admirer is charmingly told. The style reminds us throughout of that of Miss Thackeray—without, however, suggesting any conscious imitation on the author's part—by reason of its occasional disconnectedness, but chiefly by its unaffected ease and distinction. Of the dialogue we can speak in terms of the very highest praise. It is unstudied, but of unflagging spirit and naturalness, and marked now and again by those magical touches which make us hear the very tones of the speaker's voice. This

same power is shown also in descriptive passages, where the author is strangely successful in illustrating such mysterious mental phenomena as that sense of unreality as though one "carried oneself about like a puppet," or the perverse intrusion of trifling thoughts at agonizing moments, as well as other queer sensations and feelings which all of us have known, yet found hard to express in words. We have by this time said enough to indicate that in 'Mrs. Keith's Crime' there exists a combination of excellences—pathos, humour, subtle characterization, and brilliant dialogue—any one of which would have sufficed to lift it far above the level of ordinary novels. There is little plot, but it is concentrated in its aim, all the lines steadily converging towards the close. The chief fault of the book is that the anguish of the last chapters is too long drawn, the isolation too bitter, the broken trains of painful memories too minutely reproduced. We have the picture of a noble nature with a great capacity for happiness, the few hopes of fulfilling which are successively narrowed down and finally annihilated. We use the last word advisedly, for the sheer blankness in which existence must end for one whose life has been entirely blighted, and who believes in no other future, has, whether intentionally or not, been brought out with singular and painful force in the pages of 'Mrs. Keith's Crime.'

A novel of incident rather than of characterization, brightly written, with constant change of scene and action, fresh in manner even when its topics and illustrations are not new, is always sure of a welcome. Mr. Eden's story will have plenty of readers, as it quite deserves to have, for it is exciting without being in any way mischievous. The theme is drawn from regions much visited of late by industrious writers of romance; but it may be admitted that Mr. Eden has more warrant than some of his predecessors in the same tracks to talk of Russia and Siberia, and to describe the horrors of the bear's grip. It may whet the appetite of the reader to know that an Englishman is sent to the fatal mines, that his sister employs her influence as a queen of hearts to dispatch a knight errant for his deliverance, and that a great part of the narrative is occupied by hair-breadth escapes from the terrible dangers of the Siberian plains. If Mr. Eden had less of the knack of carrying his readers along with him, breathless yet resolved to see the finish, more exception might be taken to his bold improbabilities and to his occasional use of a pair of lofty stilts.

Miss Lynch's Irish story, like most Irish stories of the present day, has more shadow than light in it. The rough pleasantries of Father Murphy have little that is witty about them, and the other characters show for the most part a sombre view of life. The story opens with the unhappy birth of Huntley St. Ledger, the hero, the murder of his three legitimate half-sisters by their mother, and the dispossession of Huntley from the heritage to secure which his mother stained her hands with crime. On the return of St. Ledger in manhood to his Connaught home, he soon becomes attached and engaged to Nora Dillon, a beautiful girl, who is much out of place in the midst of the vulgar family of a small squireen. The fascination of an

accomplished man of the world soon charms her innocence and ignorance, and all things seem likely to go happily, when a terrible charge is made, more *Hibernico*, from the altar by the parish priest against the man of her choice. Kitty Clarke, the handsome daughter of a peasant who is hated by his neighbours on the suspicion of dealings with the pishogres, or fairies, is seduced by Nora's brother, who basely acquiesces in the priest's suspicions of St. Ledger in the matter. Hence the denunciation in the chapel, with its terrible consequences to the unhappy girl and the supposed partner of her guilt. The incident is very true to life and graphically described. How matters eventually arrange themselves we need not say, the merit of the story consisting in its being a faithful, if rather unpleasing picture of life in a remote part of rural Ireland. The author occasionally writes somewhat wildly:—

"He turned to the uneven hillsides skirting the golden sand-fretwork of the long strand and the mystic promise of the glades inland, rich in the light and shade of pasture land and hedgerow, of country seat embedded in dark foliage and brightened by garden tints and flower-beds, and passed into the side-walk leading through the fields touched to shining yellow, where the evening song of the larks rose in piercing panting sweetness from their low nests, and further down, where the branches struck their deep shadows into the green and gold light, and the stillness was awakened by the thrushes and blackbirds and linnets, eager in their musical response from bushy hedgerow and elm bough."

This no doubt is fine, but the larks and the low nests and the bushes and the thrushes seem to have become rather mixed together.

'Misogyny and the Maiden' is introduced to the reading public—not in the words of the author, but in what must be regarded as a friendly review in anticipation of its appearance—as "a cleverly-written and strikingly-original work." That it is cleverly written is true enough in a sense, but the striking originality, already doubtful from the title-page, is absolutely disproved by the fact that its action turns upon the conversion of a brotherhood of woman-haters by two or more irresistible damsels. The monks of "the Temple," presided over by Brother Matthew, uncle to the more excellent of these damsels, have apparently invented their misogyny as an excuse for frequent convivial meetings, and it is easily turned to ridicule by the fair St. Frances Hamylton; but there is clearly nothing in all this approaching originality. Nevertheless the oft-told tale is still amusing, and Mr. Cushing tells it over again with some touches of cleverness. There are two or three scenes and suggestions which might have been omitted with benefit to the remainder; and perhaps the proverbial schoolgirl had better look elsewhere for a story to her mind.

A story of the rivalry of two families—a rivalry more that of the 'Jean Têtol' than of the 'Romeo and Juliet' type—forms the base of M. Ohnet's new novel, which is readable, of course, but far from possessing the interest of his 'Comtesse Sarah.'

LIST OF NEW BOOKS.

ENGLISH.

- Theology.*
Baluffi's (Cardinal) The Charity of the Church a Proof of her Divinity, trans. by D. Gargan, cr. 8vo, 6/6 cl.
Bibles of other Nations, with an Introduction by J. M. Hodgson, cr. 8vo, 3/6 cl.
Finlayson's (T. C.) Biological Religion, cr. 8vo, 2/6 cl.

- König's (Dr. F. E.) Religious History of Israel, translated by Rev. A. J. Campbell, cr. 8vo, 3/6 cl.
Rutherford's (S.) Quaint Sermons hitherto Unpublished, with Preface by Rev. A. A. Bonar, 8vo, 7/6 cl.
Simpson's (Bishop M.) Sermons, ed. by G. R. Crooks, 7/6 cl.

Law.

- Williams's (S. E.) Forensic Facts and Fallacies, cr. 8vo, 4/6 cl.
History and Biography.
Bagnall (J. N.), a Memoir, by his Daughter, Mary Willett, 2/6 cl.
Gordon (General C. G.) Life of, England's Hero and Christian Soldier, cr. 8vo, 2/6 cl.

Geography and Travel.

- Lansdell's (H.) Russian Central Asia, 2 vols. 8vo, 42/6 cl.

Philology.

- Alexandrow's (A.) New and Complete Russian-English Dictionary, 8vo, 16/6 cl.
Cesar, De Bello Gallico, Books 4 and 5, literally translated, with Notes, by J. W. Rundall, cr. 8vo, 2/6 cl.
Herodotus, Book 8, literally translated by P. J. Gantillon, 12mo, 2/6 cl.

Science.

- Churchill's (F.) Face and Foot Deformities, 8vo, 10/6 cl.
Ebskin's (Dr. W.) Regimen to be adopted in Cases of Gout, translated by J. Scott, 8vo, 2/6 cl.
Elliot's (Admiral Sir G.) Treatise on Future Naval Battles, and how to Fight Them, 8vo, 14/6 cl.
Man (E. H.) On the Aboriginal Inhabitants of the Andaman Islands, 8vo, 10/6 cl.
Pattern Making, embracing the Main Types of Engineering Construction, by a Foreman Pattern Maker, cr. 8vo, 7/6 cl.
Schafer's (E. A.) Essentials of Histology, Descriptive and Practical, 8vo, 6/6 cl.
Wilson's (A.) Manual of Health: Science, 12mo, 2/6 cl.
Ziemssen's (Von) Handbook of General Therapeutics, Vol. 1, 8vo, 14/6 cl.

General Literature.

- Apology (An) for the Life of the Rt. Hon. W. E. Gladstone, or the New Politics, cr. 8vo, 7/6 cl.
Black's (W.) Wise Women of Inverness, cr. 8vo, 6/6 cl.
Collins's (W.) Heart and Science, 12mo, 2/6 cl.
Gordon Birthday Book (The), ed. by M. F. Billington, 2/6 cl.
Guthrie's (E. J.) Old Scottish Customs, Local and General, cr. 8vo, 3/6 cl.
Handbook of the Farm Series: Dairy of the Farm, by J. Long and J. C. Morton, cr. 8vo, 2/6 cl.
Leicester, an Autobiography, by F. W. L. Adams, 2 vols. 21/6 cl.
Linton's (E. L.) Ione, 12mo, 2/6 cl.
Lloyd's (Capt.) Field Sports of the North of Europe, 8vo, 9/6 cl.
Mulholland's (C.) Linda's Misfortune and Little Brian's Trip to Dublin, 12mo, 2/6 cl.
My Lady Greensleeves, by Author of 'Comin' thro' the Rye', cr. 8vo, 2/6 cl.
Perez's (P.) First Three Years of Childhood, edited and translated by A. M. Christie, cr. 8vo, 4/6 cl.
Poynter's (E. F.) Madame De Presnel, 2 vols. cr. 8vo, 21/6 cl.
Ritchie's (A. E.) To Canada with Emigrants, cr. 8vo, 7/6 cl.
Russell's (W. C.) My Watch Below, cr. 8vo, 6/6 cl.
Scrope's (W.) Days and Nights of Salmon Fishing in the River Tweed, 8vo, 12/6 cl.
Spender's (E.) A True Marriage, 12mo, 2/6 cl.
Webster's (D.) The Angler and the Loop-Rod, cr. 8vo, 7/6 cl.
Yonge's (C. M.) Two Sides of the Shield, 2 vols. cr. 8vo, 12/6 cl.

FOREIGN.

Theology.

- Nilles (N.) Kalendarium Manuale utriusque Ecclesiae, Part 3, 2 vols., 13m.
Ritschl (O.) Cyprian v. Karthago, 5m. 60.
Schwab (M.) Unsere Vier Evangelien, 6m. 50.

Fine Art.

- Geschichte der Deutschen Kunst, Part 1, 2m.
Studien zur Kunstgeschichte, Festgabe f. A. Springer, 25m.

History.

- Gerdes (H.) Geschichte der Königin Maria Stuart, Part 1, 3m.
Horawitz (A.) Erasmus, Part 4, 1m. 20.
Müller (W.) Politische Geschichte der Gegenwart, XVIII. Das J. 1884, 4m. 50.

Geography and Travel.

- Fischer (G. A.) Das Massai-Land, 6m.
Fischer (G. A.) Mehr Licht im Dunklen Weltteil, 2m. 50.
Günther (S.) Lehrbuch der Geophysik, 15m.
Poestion (J. C.) Island u. seine Bewohner, 10m.

Philology.

- Hoberg (G.) Ibn Ginnli de Flexione Libellus, 3m. 50.
Pakscher (A.) Kritik d. Französischen Rolandsliedes, 3m.
Reinisch (L.) Die Quarnsprache in Abessinien, 3m. 60.

Science.

- Graham-Otto's Lehrbuch der Chemie, 13m.
Neumann (I.) Atlas der Hautkrankheiten, Part 3, 10m.

HAWTHORNE.

A GREEN world, pranked with flow'rs, and fill'd with songs;
And if our woodlands have their own May-Queen
Surely to thee, fair May, this crown belongs,
With cluster'd pearls upon thy robe of green,
And broderies of white bloom; or all one sheen
Thou and thy maidens, worshipp'd by the throngs
In various verdure,—though sad Yew is seen
Still with the black cloak round his ancient wrongs.
Soft winds o'er sunlit grass bear news of thee,
Blue, darkening, feels the moonrise. Then, elate,
Thy coaxing nightingales who love thee well,
(Their Thorn art thou, not sharp as stories tell)
Bring hearts and lips—how loth to separate!—
Within the shadow of the trothing tree.

WILLIAM ALLINGHAM.

THE INCIDENT IN THE HISTORY OF TRINITY
COLLEGE, CAMBRIDGE.

Trinity College Lodge, Cambridge, May 18, 1885.

In your last number certain statements are made by Sir George Airy, evidently from memory, relating to an event in this college which made a great sensation at the time of its occurrence. The true account of the matter is the following.

In the year 1834 a petition was sent up to the Legislature, praying that the tests might be removed which at that time prevented Dissenters from graduating in the University of Cambridge. The memorial was signed by not eighty-three, but sixty-three members of the Senate (see the 'Annual Register' for 1834, p. 168). A motion was made in the sense of the memorial by Lord Radnor in the Upper and Mr. Spring Rice in the Lower House. The petitions were not, as Sir George supposes, addressed to "the Caput" or intended to influence the Senate of the University—a body which had no power in the matter, as the disabilities in question were imposed upon the University by superior authority, and could only be removed by the Legislature. The fate of the motion was different in the two Houses. It naturally excited lively interest in Cambridge, as the memorial which occasioned it had been signed by some of the ablest Fellows and tutors of colleges in residence. Among them, no doubt, was Connop Thirlwall, but this signature was by no means the cause of the quarrel between Dr. Wordsworth and him.

In reply to Dr. (afterwards Bishop) Turton, Mr. Thirlwall wrote a very powerful pamphlet, combating not only Turton's arguments, but those of other writers of pamphlets, some of whom had insisted on the impossibility of maintaining the chapel system in the colleges if the change were effected. Thirlwall was provoked by this to give his own impressions of the merits of compulsory attendance at chapel—remarks which were highly unfavourable, and were expressed in language of much force and pungency. He was at this time an assistant tutor under Mr. Whewell, and Dr. Wordsworth was displeased at conduct on the part of an official which he considered disrespectful to the college and injurious to the discipline which it was the duty of an assistant tutor to help in maintaining. This, and this only, was the head and front of Thirlwall's offending, and persons of far more liberal views than Dr. Wordsworth on this point agreed with him, among the rest his most intimate friend Julius Charles Hare. Had the offence been, as Sir George supposes, his signature of the petition, the Master must have removed about half the then tutorial staff, who had committed the same crime. The truth is, Dr. Wordsworth, though a High Churchman and Tory, was (like his son the Bishop of Lincoln) very tolerant of those who differed from him. Shortly after the affair with Thirlwall he appointed Mr. John Moore Heath, one of the signatories, to a place on the tutorial list, and was ever after on terms of confidential intercourse with that gentleman, who was also my own particular friend.

A further lapse of memory in the venerable astronomer's letter is the statement that Dr. Wordsworth deprived Thirlwall of his office, and refused to retract, though requested to do so by the college. The Master at that time had the power of appointing the tutors and assistant tutors, which now vests in him in concurrence with the Council; but he had not the right to dismiss them, as he himself acknowledged at a meeting of the seniors when the occurrence was canvassed. He could only request an officer to resign, and this he did in the case discussed. Such a request Thirlwall was too high-minded to hesitate in complying with, though delay was urged upon him by many of his friends.

I owe some apology for taking up so much of your valuable space with these particulars, but I have felt bound to clear the memory of an

excellent man, whose opinions I was far from sharing, from the imputation of excessive bigotry and tyrannical conduct towards his official subordinates.

Those who wish for further information will find it in the 'Life of Dr. Whewell,' by his niece Mrs. Stair Douglas, p. 162 fol.

W. H. THOMPSON.

MR. FARGUS.

WE are sorry to hear of the death of Mr. Fred. J. Fargus (Hugh Conway), the author of the widely popular 'Called Back.' Mr. Fargus's first tale appeared, we believe, in *Arrowsmith's Annual* for 1881, and was entitled 'The Daughter of the Stars.' This has been bound together with several later stories which were first published in *Blackwood* and in *Chambers's Journal*. A longer tale, which if republished would make an ordinary two or three volume novel, was contributed to successive weekly numbers of the *Yorkshire Post* under the title of 'The Redhills Mystery.' Two stories—'My First Client' and 'The Bichwa'—were specially written for the *Bristol Times and Mirror*, and therein published as Christmas tales. Of 'Dark Days' and the parodies it has evoked we need not here speak. It is satisfactory to know that 'A Family Affair,' now appearing in the *English Illustrated Magazine*, which will probably decide the author's true place in literature, is not in the unfinished state in which several subsequent undertakings have been left by his premature death. The MSS. of two serial stories for which he had received commissions are also said to be complete. Mr. Fargus succumbed to typhoid fever at Monte Carlo on Friday, the 15th, and was interred at Nice on Monday last. He was in his thirty-eighth year, and leaves a widow and four children.

'HISTORIC DOUBTS.'

Berlin, Unter den Linden, 17, May 14, 1885.

REGARDING the note of Mr. H. Sutherland Edwards in *Athenæum*, No. 3000, p. 535, we beg to give the following dates regarding the pamphlet on Napoleon by J. B. Pérès.

The first edition was published anonymously, 1836, under the title "Grand Erratum : Source d'un Nombre Infini d'Errata à noter dans l'Histoire du XIX^e Siècle. Agen, Noubel imp., 1836, 12."

We learn from Quérard ('*La France Littéraire : la Littérature Française Contemporaine, 1827-1849*,' t. v. p. 631) the origin of it:—

"M. Pérès se trouvant à la campagne chez un de ses amis, y rencontra un jeune étudiant, partisan effréné de Dupuis et de ses systèmes. M. Pérès chercha à le convaincre de l'innanité des démonstrations de Dupuis, et il finit par lui offrir de lui prouver en suivant la même méthode que Napoléon n'a jamais existé. L'offre fut acceptée. M. Pérès se mit à l'œuvre, et au bout de quelques jours il lit à son adversaire le charmant petit écrit que vous savez. On s'en amusa beaucoup, et M. Pérès le laissa imprimer à Agen."

It corresponds to this date that in a later edition there was an addition:—

"Horoscope des destinées futures de l'Erratum, suivant le Journal du Département de Lot-et-Garonne, n° du 2 février, 1836. Ce petit livre ne sera pas un écrit éphémère; il subsistera, parce qu'il sera utile tant que l'ouvrage de M. Dupuis, 'Origine des Cultes,' sera nuisible; c'est à dire jusqu'à ce que sa méthode sera entièrement discréditée."

The second edition, "Revue par l'Auteur," was published in the same year in Paris, "Risler, 1836, 32."

The third edition changed the title: "Comme quoi Napoléon n'a jamais existé. Troisième et seule édition de luxe, revue et corrigée par l'Auteur, ornée de Vignettes. Paris, Borel et Varenne, 1836, 8."

The fourth edition, the first with name of the author—"J. B. Pérès, A.O. (Ancien Oratorien), A.M. (Ancien Magistrat, c. à d. substitut du Procureur Général de la Cour Royale d'Agen), Bibliothécaire de la Ville d'Agen"—was published

1838 by Risler. This was the last edition published by the author, who died the 4th of January, 1840.

A number of editions follows. Lorenz mentions the tenth, published by Frédéric Monod, Paris, 1864, Meyrueis & Co., 32. A German translation was published in 1836 in Berlin ("Beweis dass Napoleon nie existirt hat: Grosses Erratum. Aus dem Französischen der 2^{en} Ausgabe übersetzt. Berlin, Crantz, 1836, 64"), and a second edition of this appeared 1839.

We do not know if the following pamphlet is a copy of the above or an imitation: "Comme quoi Napoléon n'a jamais existé, où l'on prouve le Symbolisme, par N. N. Marcadé, Bruxelles, 1853, 12." S. CALVARY & Co.

THE ROLLS SERIES

Library, Inner Temple, May 20, 1885.

THE series of "Chronicles," &c., issued under the direction of the Master of the Rolls, has been for many years past bound in half leather, in the style known as Roxburghe.

In the last two volumes that have been published a cheap cloth has been substituted for the leather back, the colour differs, and the uniformity of the series is destroyed, and this style has been adopted even in volumes continuing a work bound in the old manner—instance the new volume of the Year Books. It would be interesting to know if this departure was suggested by the authorities at the Record Office, or whether it is due to the parsimony of the Treasury. At all events, I would suggest that some copies should be bound in the old style, so that those wishing to do so may obtain them, even at an advanced price.

J. E. LATTON PICKERING, Librarian.

THE REVISED VERSION OF THE OLD TESTAMENT.

Trinity College, Cambridge, May 10, 1885.

IT is much to be regretted that the writer of the article on the Revised Version of the Old Testament, which appeared in your issue of May 16th, had not the complete work before him. He seems to have had access to a copy of the second revision, which was printed for the use of the revisers only, and which underwent considerable modification in the course of the final review. The revisers have just reason to complain that the reviewer has not waited to know their final decision on many points which are the subjects of his criticism, and that their work has been unintentionally prejudiced thereby.

The reader who compares the book which will appear to-day with the article in the *Athenæum* will find that the attempt to follow the Masoretic division into paragraphs has been abandoned, and that the verses of the first chapter of Genesis are no longer divided in the manner stated in the review. He will find that no change has been made in the rendering of Judges xv. 16; that the "apples of gold" of Prov. xxv. 11 are not encased in "figured work of silver"; that "Happy is the man that hath his quiver full of them" (Ps. cxvii. 5) has not been quite unnecessarily changed; that Reuben's curse (Gen. xlix. 4) does not now read "Unstable as water, have not thou the excellency"; that in Ps. cxvi. 11 "I said in my haste" is not changed into "I said when I made haste to escape"; and that in Proverbs xiv. 9 "Fools make a mock at sin" has not become "The foolish scorn the guilt-offering."

The revisers have a right to expect that their work shall be judged in the form which they finally approved, and that their tentative efforts shall not be deprived of their private and confidential character. WILLIAM ALDIS WRIGHT.

** We regret that inaccuracies should have occurred in four or five instances mentioned by Mr. Wright out of some 120 texts referred to or cited by us in last week's issue. Judges xv. 16 was not quoted by us for its text, but for its

arrangement as poetry; Reuben's curse is changed from "thou shalt not excel" to "thou shalt not have the excellency"; Ps. cxvi. 11 now reads "All men are a lie," instead of "All men are liars"; and Prov. xiv. 9 has now "Among the upright there is good will," against "Among the righteous there is favour." We have only, therefore, to confess to complete misunderstanding in the case of Prov. xxv. and Ps. cxxvii., and for these we express our regrets, though we scarcely think they have had any serious effect on our judgment of the whole work.

THE OSTERLEY PARK SALE.

HAVING noticed the first six days of the sale of the Osterley Park Library by Messrs. Sotheby, Wilkinson & Hodge, we now give the result of the last two. Amongst the books most eagerly contested were: Riecraft's Survey of England's Champions, 25s. Sanderi Flandria et Brabantia, 21s. 15s. Shakspeare's Plays, fourth edition, 20s. 5s. Tenores Novelli, printed by Machlinia, 26s. 10s. New Testament of 1536, printed on yellow paper, and considered to be unique, 136l.; New Testament, translated by J. Hollybushe, the pseudonym of Miles Coverdale, printed in 1538 by Nicolson, 50l. Thomas à Kempis, translated by Dean Stanhope (usually not worth one shilling), on account of its beautiful contemporary binding, 15l. 10s. Turberville's Epitaphes, Epigrams, and Songs, 32l. Valentin et Orson, an excessively rare romance of chivalry, printed at Lyon, 23 Avril, 1495, by Amollet, thus proving Maittaire, Panzer, and Brunet wrong about the date, 33l. Van Dyck, Icones, being Vanden Emden impressions, 146l.; and another copy with the name of Hendriex as publisher, 20l. 10s. Voragine, Legenda Aurea, printed in 1527 by Wynkyn de Worde, and curious for the translation, "They toke fygge leues and sowed them togyder...in maner of breches," 176l. Wilkins, Concilia M. Britannice et Hibernice, 28l. 10s. Winstanley's Audley End, 31l. Vyrgyle's Boke of Eneydos, reduced by Wyllyam Caxton, being a translation of Le Roy's French romance, printed in 1490 by Caxton, 235l. The 1,937 lots produced the large sum of 13,007l. 9s.

Literary Gossip.

MR. SAMUEL LAING, M.P., has in the press a work on religious and ethical subjects, chiefly in respect of the changes wrought by modern science.

PROF. RAY LANKESTER is said to be preparing a review of Dr. Temple's Bampton Lectures for the *Fortnightly Review*.

AMONGST the papers left by the late Prof. De Morgan was a MS. volume entitled 'Newton: his Friend: and his Niece.' The MS. appears to be quite ready for publication, having been revised and enlarged by Prof. De Morgan several times during the last ten years of his life. It contains a store of interesting information with respect to the domestic life of Sir Isaac and his niece, "the famous witty Miss Barton," who, Prof. De Morgan supposes and brings strong evidence to prove, was privately married to Charles Montague, Earl of Halifax, Newton's friend, and the patron who obtained the mastership of the Mint for him. The work, which extends to some two hundred pages octavo, is about to be printed by Mrs. De Morgan, and will be published by Mr. Elliot Stock.

HOBART PASHA, who is, perhaps, the only Englishman who has commanded squadrons or single ships in a war where torpedoes were used as offensive weapons, has con-

tributed to *Blackwood* for June an article on 'The Torpedo Scare,' in which he relates his experiences in the Black Sea during the Russo-Turkish War.

THE same number of *Blackwood* will contain another article on Shakspeare's Sonnets, following up the identification of the "other poet" with Dante suggested in that magazine last year, and presenting the Sonnets as one continuous poem, the key to which is to be found by regarding them as a record of Shakspeare's spiritual experience. This strange paradox has had some success in America, and gave rise to a good deal of discussion there. The advocate of these "new views" is, we believe, a clergyman of the Free Church who has devoted many years to Shakspeare studies and to pre-Shakspearean literature.

MR. H. M. STANLEY's work on the Congo Free State will be published in London on the 27th inst.

ON Tuesday next Lord Houghton is to unveil the bust of Gray at Pembroke College, Cambridge, of which we spoke last week.

THE forty-fourth annual meeting of the members of the London Library is fixed for Thursday, when Mr. Froude will take the chair. The report of the committee shows that the institution fully maintains its character, and is prosperous withal. It numbers 1,846 members, of whom 220 were added during the year; its subscriptions amount to 4,385l., and expenditure (including the redemption of a 500l. bond) to 4,767l. The amount spent in books and binding was 1,310l., and the balance at the bankers' at the end of the year was 1,246l.

WE are glad to hear that there is a prospect of Prof. Munro's edition of Lucretius being shortly republished. A copy of the work with additional notes was found in his library, and this revised material is already in the press, under the superintendence of Mr. J. Duff, Fellow of Trinity College. Messrs. Deighton, Bell & Co. will, as before, be the publishers.

MESSRS. BELL have in the press a volume containing some unpublished pieces by the late C. S. Calverley, with a memoir by his brother-in-law, Mr. Walter J. Sendall. A portrait engraved on steel will be given as a frontispiece. The size of the volume is post octavo, and a new edition of the published works will appear at the same time in a uniform shape.

WE regret to hear of the death of Mrs. Juliana Horatia Ewing, the popular writer of children's stories, which took place on the 13th inst., the day on which her 'Story of a Short Life' was published by the Society for Promoting Christian Knowledge. Fifty thousand copies of Mrs. Ewing's 'Jackanapes,' illustrated by Mr. Randolph Caldecott, were sold in eighteen months.

MR. LAURENCE HUTTON, well known in New York for his works on the stage, who has spent the last five summers in tracing and verifying the literary associations of London, has completed his work, and the English edition will be published immediately by Mr. Fisher Unwin under the title 'The Literary Landmarks of London.' Mr. Hutton's aim has been, by combining all the accessible sources of documentary information (of which he has unearthed

several not previously known) with close investigation on the spot, to lay before the reader all that is really known of the "haunts and homes" of the great literary men and women who have had either of these in London. The relationship is described as far as possible in the words of the people themselves, and in all cases references to authorities are given. Mr. Hutton thinks he has succeeded in identifying more than fifty localities previously doubtful or unknown, in many more instances in showing prevalent traditions to be unfounded. Two full indexes of persons and places, covering thirty pages, will enable the book to be used as a guide to the literary antiquities of London.

MR. R. GIFFEN has written a paper on 'Trade Depression and Low Prices' for the June number of the *Contemporary Review*, which will also contain an article on 'The Procedure of the House of Commons,' by Mr. L. Dillwyn, M.P.

THE proceedings of the Conference on Education under Healthy Conditions, which was recently held in Manchester, are to be published in volume form at an early date.

MARY HOWITT's 'Reminiscences of my Life' will begin in *Good Words* for June, and be continued regularly in the same magazine.

THE death is announced of Mr. Evelyn Jerrold, a grandson of Douglas Jerrold, and well known as a journalist. Most of his life was spent in Paris, where he acted as the correspondent of several newspapers. He was a facile writer, and contributed to *Punch*, *Fun*, and the *World*.

THE latest issues of the Spenser Society (Nos. 38 and 39) consist of 'The Mirror of Good Maners, conteynyng the iiij. Vertues, called Cardinall,' translated by Alexander Barclay from Domynicke Mancyn, and 'Certeayne Egloges,' by Alexander Barclay.

THE Villon Society proposes to issue reprints of chap-books and folk-lore tracts, edited by Mr. G. Laurence Gomme, F.S.A., and Mr. H. B. Wheatley, F.S.A. The first series, which will shortly be ready, will contain 'The Seven Wise Masters of Rome,' printed by Wynkyn de Worde; 'The Antient, True, and Admirable History of Patient Grisell,' 1619; 'The Pleasant History of Thomas Hickathrift,' printed for W. Thackeray; 'The History of Mother Bunch of the West,' 1685; 'The Famous and Remarkable History of Sir Richard Whittington,' by T. H., printed by W. Thackeray and T. Passinger. Intending subscribers to an edition limited to 275 copies should apply to Mr. A. Granger Hutt, F.S.A.

THE *Journal of Education* for June will publish in the form of a supplement the Hon. L. A. Tollemache's 'Recollections of Mark Pattison.' Mr. Tollemache was a friend of the late Rector of Lincoln during his later years, and records without reserve his religious and political opinions.

WE greatly regret to announce the death of Mr. Charles Welford, of New York. Mr. Welford went to America at the age of twenty, and long held an eminent position in the trade. He became connected with the Scribners. The connexion lasted for three generations of that house. Of late years he was a partner in the firm of

Scribner & Welford, and lived in London, managing the business on this side of the water. Mr. Welford had an extraordinary knowledge of books and a wonderful memory which enabled him to answer puzzling questions off-hand. He was most kindly, and greatly liked by all who knew him. He has died after a long illness in his seventy-second year.

MR. RENDLE will contribute to the July *Genealogist* a life of Edward Alleyn, the founder of "God's Gift" at Dulwich. A portrait of Alleyn, which has recently been traced out by Mr. Rendle, will be reproduced by chromo-lithography for this article.

MR. WALFORD D. SELBY, of the Public Record Office, will edit for the series of "Chronicles and Memorials," issued under the direction of the Master of the Rolls, a work containing selections from the famous 'Red Book of the Exchequer.' As long ago as 1834 the Rev. J. Hunter, in his elaborate report on this ancient register, recommended that a good text of the important 'Certificates of Knights' Fees' should be prepared, by a comparison of the texts of the Red and Black Books, and this suggestion will now be carried out. An opportunity is also afforded of printing, for the first time, the only known fragment of the lost Pipe Roll of the first year of King Henry II. Hearne's version of the "Cartæ" alluded to above is, as is well known to antiquaries, utterly untrustworthy.

MR. MANVILLE FENN is engaged in writing a new serial story for *Cassell's Saturday Journal*, which will appear early next month under the title of 'A Thief in the Candle.'

MESSRS. MACLACHLAN & STEWART will publish immediately 'The Highlander's Book of Days,' a birthday book in Gaelic and English, being selections from Ossian, Sheriff Nicolson's 'Gaelic Proverbs,' and other Gaelic sources, by Miss M. Clerk, daughter of the Rev. Dr. Clerk, Kilmallie. The same publishers have purchased from the executors of the late Mr. J. F. Campbell his privately printed work 'Leahbar Na Fienne,' a collection of heroic Gaelic ballads.

A COMPLETE story by Mr. Hay Hunter, author of 'My Ducats and my Daughter,' will form the Summer Number of the *London Figaro*.

THE June number of Mr. Walford's *Antiquarian Magazine and Bibliographer* will contain a continuation of Mr. W. Rendle's paper on the playhouses at Bankside in the time of Shakespeare, and also an article by Mr. E. Solly on the miscellanies of Edmund Curll. Prof. Freeman's account of Colchester Castle will be somewhat severely criticized by Mr. Horace Round.

THE Master of St. John's College, Cambridge, will give the first of two lectures on 'The Teaching of the Twelve Apostles' on Saturday next, May 30th, at the Royal Institution.

MESSRS. W. H. ALLEN & Co. will issue in a few days yet another pamphlet by Mr. Charles Marvin, entitled 'The Railway Race to Herat: an Account of the Russian Railway to Herat and India.'

UNDER the title of 'A Noble Kinsman' Mr. T. Fisher Unwin publishes this week an English version of a romance by Anton

Giulio Barrili, the Italian novelist, one of whose tales, 'A Devil's Portrait,' has previously appeared in an English dress.

THE Library Association propose to hold an examination of library assistants on the first Tuesday in July. The names of intending candidates, who need not necessarily be actually engaged in a library, should be sent to the honorary secretary, Mr. E. C. Thomas, 2, Gray's Inn Square, W.C., not later than June 1st.

'VICTOR HUGO: HIS LIFE AND WORK,' is the title of a volume which has been in preparation for some months by Mr. G. Barnett Smith, author of 'Shelley: a Critical Biography,' 'Poets and Novelists,' &c. It is now in the press, and will be issued almost immediately by Messrs. Ward & Downey.

MR. EDWIN ARNOLD, C.S.I., author of 'The Light of Asia,' has prepared a translation in verse of the well-known Sanskrit work the 'Bhagavad-Gita,' which will shortly be published by Messrs. Trübner & Co. under the title of 'The Song Celestial.'

MR. TARVER, of Eton, has nearly ready for publication a little work on conversational French, not a mere school-book, but a series of extracts from classical dramas suitable to his purpose, with a close but idiomatic English translation. The work will be published by Messrs. Williams & Norgate.

MESSRS. J. & R. MAXWELL are about to issue, in one volume, a "society novel" by a new author.

MR. MONCURE CONWAY leaves to-day by the Etruria for New York.

A CURIOUS incident has just happened in Russia. The Georgian and the Armenian languages are suppressed in schools; but the Mingrelians, who use the Georgian character, are allowed to write in the Mingrelian dialect, but must use the Russian character.

A 'HANDBUCH der Klassischen Altertums-Wissenschaft in Encyclopädischer Darstellung' is to be issued in Germany in seven volumes, each dealing with a special department of classical study. Among the contributors are Profs. Autenrieth, Brugmann, Busolt, Christ, Hübner, Jordan, Schanz, and Urlichs, and the whole will appear under the general editorship of Prof. Iwan Müller, of Erlangen. Subscriptions are received by Mr. D. Nutt.

THE death is announced of the Rev. Philip Smith, formerly Head Master of Mill Hill School, and author of a work on Ancient History and several other books. He was a large contributor to the dictionaries edited by his brother Dr. W. Smith. Mr. Smith was a very able man who never produced anything quite worthy of his powers.

THE third volume of Mr. H. H. Howorth's 'History of the Mongols' will appear in the course of two or three months. It deals with the history of the Persian Mongols from the time of Chenghiz Khan to that of Timur. In addition to the materials used by Von Hammer, the author has incorporated the new facts disinterred by Brosset and others from the Armenian and Georgian histories and elsewhere, and has used numismatic and other neglected sources. The latter part of the volume deals in detail with the small dynasties among whom the

Empire was divided on the death of Abusaid Khan, a confused period about which little has been hitherto written.

THE centenary of the birth of Dahlmann, the well known historian, has been celebrated with much rejoicing in Germany and Austria.

THE New York Metropolitan Museum of Art now contains a hall devoted to the busts, portraits, and memorials of American poets. Edgar Allan Poe is the first poet who has been thus honoured.

SCIENCE

The Principles of Civil Engineering as applied to Agriculture and Estate Management. By Alan Bagot, A.M.Inst.C.E. (Kegan Paul, Trench & Co.)

THE aim of the writer of this book on "engineering for estates" is to afford the owners and cultivators of land such information as to the appliances which the progress of civil engineering has placed within their reach as may be useful with regard to modern agricultural operations:—

"The experience the writer has gained, both at home and in Australia, South Africa, and elsewhere, has convinced him that an immense field is open to the English agricultural implement maker, if only he can be persuaded that the best of what they use at home is what the colonial agriculturist requires; and the cause of great disappointment to farmers emigrating may often be found in the fact that they are not acquainted with surveying and the use of machinery."

Mr. Bagot indulges in the utopian hope—we should like to have seen the face of Telford, of Brindley, of Rennie, or of George Stephenson if any one had made the suggestion in his presence—that "with State education we are entitled to look for higher intelligence, and the man of the future will be able to use a dumpy level for drainage, while his predecessors failed to discover the necessity of putting in a drain at all." Let us hope that Mr. Bagot may be right. For ourselves, we are rather adherents to the older school of engineering, and have but small faith in the diffusion of the eminently practical knowledge of the engineer by means of essays and handbooks; nor does it seem likely that, for a long time to come, education in such matters will be aided by the intervention of the State. We cannot feel any confidence that a book which can form nothing more than an index to so wide a subject as the practice of the civil engineer can "bring that practice of civil engineering that should apply to the management of land within the grasp of those who now have daily need of it," and at the same time "provide a book of reference for agents, farmers, and bailiffs." Where good advice is inaccessible handbooks are not likely to penetrate, and in less remote regions the owner or occupier of land would find it a very disastrous economy to attempt, *libro duce*, to survey, drain, and generally engineer for himself, book in hand, rather than seek the aid and guidance of a man of ripe and ready experience.

The ambitious aim of the little book is manifest on the face of the table of contents. Part i. contains chapters on levelling and the use of the dumpy level (as to which

instrument Mr. Bagot does not seem to be aware of the improvement introduced by the use of three set screws instead of four); on the theodolite and prismatic compass, and the measurement of vertical and horizontal angles; on rainfall, drainage of land, the embanking of rivers and their general treatment; on house drainage and disposal of sewage, water supply and filtration, hydraulic power, sluices, tanks, and pipes. How far justice can be done to such a programme in 116 pages those who are familiar with one or two of the many subjects brought together can easily judge. Indeed, Mr. Bagot himself shares our views. "The most economical and satisfactory plan," he says, (p. 87) with regard to the construction of sewers, "is to call in a competent engineer who possesses the necessary diplomas to advise as to the general system most suited for the purpose." Quite so. But then what is the value of a book by the publication of which the author "hopes that the principles of civil engineering have been brought within the wants and acquirements of those who derive their income from land"? A book which contains such information as: "The operation of warping in reclamation is well known and requires no description"; "An earthen embankment should have a sea-face sloped at 3 to 2 as much as 12 to 1." There is a great deal of valuable information in the book such as an engineer is accustomed to copy into his notebook, or at least so to enter there as to be able to refer to the proper authorities. But work of this kind is of comparatively little value to the expert unless it be collected by himself, while to the inexperienced its utility is even less apparent.

GEOGRAPHICAL NOTES.

DR. G. A. FISCHER, in his proposed journey to Lado, on the Upper Nile, will start from Pangani, and endeavour to open up a direct route to Speke Gulf. His movements after arriving in Uganda will depend upon circumstances. It is just possible that, owing to the proceedings of a German Colonization Society, Dr. Fischer may not find it easy to recruit carriers at Zanzibar. In a paper which he read at the German Geographical Congress at Hamburg, Dr. Fischer spoke sensibly against some of the utopian schemes of his countrymen. He pointed out, more especially, that Europeans cannot become acclimatized in Equatorial Africa, except, perhaps, at an altitude of more than 5,000 feet, and that even the interior tablelands are free from malaria only where they are barren, and consequently useless for purposes of colonization.

Lieut. Wisemann, when last heard of, was at Malemba, on the Chikapa, and hoped to reach the Kassai by the end of October. His companion, Lieut. Meyer, had died of dysentery at Malanje. Lieut. Schulze, the leader of the second German expedition in Western Africa, has died at San Salvador.

Major H. de Carvalho, who is leading a Portuguese expedition to the Muata Yamvo, reached the Kuango in January last.

Dr. von Hardegger and Prof. Paulitschke have returned from their trip to Harar. They have explored the vicinity of that city, and paid a visit to the Anna Galla and the ruins of the town Bia Woräba.

Herr E. R. Flegel's Niger expedition appears to have been fitted out with much forethought. It is accompanied by a geologist, Dr. Gürlich; a physician, Dr. Temon; an ornithologist, Herr Hartert; and an engineer, Herr Thiele, who will take command of the steam launch.

Col. Prejevalsky, whose attempt to reach Lhasa has attracted wide notice, has written a letter from

his camp at Lob Nor under date 13-25 March, in which he briefly describes what his party had done during the winter. He dwells upon the pooriness of the region both in flora and in fauna, and on the scarcity of inhabitants; none at all of the latter were met with for a great part of the journey. He also states that he had named three snowy peaks, each more than 20,000 ft. high, Columbus, Muscovite, and Enigmatical. He had also discovered the old trade route of the jade merchants from Khoten to China. He proposed to leave Lob Nor about the present time for Keria, near Khoten, but he says nothing of his intended visit to Lhasa. Indeed, he states that he expects to return to Russian territory before the winter, which would show that he had abandoned the more ambitious part of his undertaking.

Sir John Gorrie, Chief Justice of the Leeward Islands, in a letter dated Antigua, April 25th, says:—

"About a fortnight ago I went on foot through the interior of the island of Dominica, spending four days in the primeval forest, and at length coming out at the windward side. I went up the valley of the Layan river, crossed the dividing range, and came out by the valley of Pegona river. The forest is simply magnificent; but we had to cut our way with the cutlass, and the woods were terribly encumbered with fallen timber from the hurricane of 1883. One day we made only about four miles with eleven hours of toil. When I say 'we,' I include the men who acted as carriers and cutlass men. As to the lands, I found that they had never been settled, simply because *les nègres marons*—the fugitive slaves—had made them their stronghold, and from 1763 to the period of emancipation had kept the lands, notwithstanding all the expeditions sent against them, and all the sanguinary laws the legislators of that day could frame. The land itself is admirable, and I have strongly recommended that it be offered to any capitalists who will make certain absolutely necessary roads in the island. I also saw the Caribs. When the chief heard I was on the way to see him, he came a long distance in the woods to meet me. They are fast merging into the creoles. They speak the French *patois*. Those who are of pure breed are olive-skinned, with intensely black eyes, and the women with long, straight, jet-black hair. The men are finely built, handsome fellows. They have, amongst the 200 of them, about 1,000 acres as a reserve, and they seem satisfied, as the only two requests the chief sent to the governor through me was to have a school and a plan of the lands of the reservation. They are more like the natives of the Gilbert and the Marshall group than any other native race I had seen; but a Carib woman who had married a Chinese assured me that he belonged to the same nation as herself. They are more Malay-like than Chinese-looking. After leaving the Carib settlement I took to horse and swept round the windward side of the island to Prince Rupert's Bay, and thence by boat to Roseau. The scenery on this side, especially approaching the bay, is very fine."

Among war maps of Afghanistan we notice Mr. Stanford's 'New Map of Central Asia,' which embraces the whole of the country from the Caspian to India, is clearly engraved and coloured, and brought up to date; the same publisher's 'Shilling Map of Afghanistan,' a cutting from Keith Johnston's well-known library map of Asia; the fifth edition of Messrs. W. & A. K. Johnston's 'Special Map to Elucidate the Russo-Afghan Boundary Question'; and the same firm's 'Bird's-Eye Map of Afghanistan.'

Petermann's *Mitteilungen* publishes an excellent map of Kaffraria, by H. C. Schunke, which embraces the whole of the country between the Great Fish river and the boundary of Natal, and is accompanied by an article dealing with the physical geography of the country. In the same number of the *Mitteilungen* we find a report on the German Geographical Congress, which met in April last at Hamburg; an article on the sanitary condition of the countries on the Upper Oxus, by Dr. Regel; and the usual 'Monthly Record' and literary notices by the editor, Dr. A. Supan.

The *Vostochnoye Obozreniye* has recently published a series of articles on the Siberian Kirghiz, which are by no means favourable to the "paternal" system of administration carried on by the Russian authorities. The exactions of the

Russian officials, it appears, have driven many of the Kirghiz across the border into China.

The Rev. G. Grenfell, of the Baptist Missionary Society, has just returned from a trip up the Congo, in the course of which he ascended several tributaries of that river. Among others he navigated the Mbangi to 4° 13' N., and, unless this is a misprint for 1° 13' N., the river is thus proved to be the Lower Nana, which rises not far from the Benue. Mr. Grenfell describes this river as fine. Its banks, he says, are inhabited by very wild people.

ASTRONOMICAL NOTES.

THE planet Mercury will be at greatest western elongation on the 25th inst., and will rise more than half an hour before the sun during the next three weeks. It will be in conjunction with Mars on the 30th, passing about 3° to the south of the latter, which will move into Taurus early in June. Jupiter will pass at the end of next week within little more than half a degree to the north of Regulus. Saturn is now near ♄ Tauri, and sets about half past 9 o'clock in the evening.

M. Stephan has contributed to No. 2661 of the *Astronomische Nachrichten* a catalogue of the places of one hundred new nebulae, discovered and observed at the Marseilles Observatory during the last two years. It is in continuation of a similar list (published in No. 2502 of the same periodical) of ninety-six nebulae discovered in the previous three years; the places are given with great accuracy, reduced in the earlier catalogue to the epoch of 1880, and in the later to that of 1885, and are accompanied by a short description of each nebula as regards degree of apparent brightness and form.

The Thirty-ninth Annual Report of the Director of the Astronomical Observatory of Harvard College has been received. Prof. Pickering has to express his regret at the diminution of the staff and the consequent restriction of work which financial considerations have rendered necessary. The observation of fundamental stars was, however, continued throughout the year (1884) to which the report applies, and a large number of observations made with the meridian photometer and other instruments. The comets of the year were observed by Mr. Wendell, with the object of furnishing material for the early computation of their orbits and for the subsequent determination of these with greater accuracy, so that the observations are chiefly confined to the few days following the discovery of a comet and to occasions when it was too faint to be seen with any but powerful telescopes.

We have received the numbers of the *Memoria della Società degli Spettroscopisti Italiani* for February and March, containing articles on the solar spots and other phenomena observed at Rome and Palermo chiefly during the latter half of last year. The editor, Prof. Tacchini, contributes also a note on the metallic solar eruptions observed at the Collegio Romano in 1884, and Prof. P. M. Garibaldi has another on the correspondence between the maxima and minima of the solar spots and those of the diurnal variations of magnetic declination as observed at Genoa from 1877 to 1884.

SOCIETIES.

GEOLOGICAL.—May 13.—Prof. T. G. Bonney, President, in the chair.—Mr. W. H. Ellis and Prof. J. H. Panton were elected Fellows, and Prof. J. Gosselet, of Lille, a Foreign Member.—The following communications were read: 'On the Ostracoda of the Purbeck Formation, with Notes on the Wealden Species,' by Prof. T. R. Jones; 'Evidence of the Action of Land Ice at Great Crosby, Lancashire,' by Mr. T. M. Reade; and 'The North Wales and Shrewsbury Coal-fields,' by Mr. D. C. Davies.

ASIATIC.—May 18.—Anniversary Meeting.—Sir W. Muir in the chair.—The following were elected as the Council and officers of 1885-6: President, Col. Yule; Director, Sir H. C. Rawlinson; Vice-Presidents, Sir B. H. Ellis, J. Ferguson, A. Grote, and Sir W. Muir; Council, C. Bendall, E. L. Brandreth, Sir T. E. Colebrooke, F. V. Dickinson, J. F. Fleet, J.

Gibbs, Major-General Sir F. Goldsmid, Major-General Keatinge, H. Morris, Lieut.-General Sir A. Phayre, Sir W. R. Robinson, T. H. Thornton, Sir T. Wade, M. J. Walhouse, and C. E. Wilson; *Treasurer*, E. Thomas; *Secretaries*, W. S. W. Vaux and H. F. W. Holt; *Hon. Secretary*, R. N. Cust.—H.H. the Maharaja of Udaipur, Capt. Parker, and Mr. J. W. Nichols were elected Non-Resident Members.

PHILOLOGICAL.—May 15.—*Anniversary Meeting.*—Rev. Prof. Skeat, President, in the chair.—A congratulatory address to its Honorary Member, Dr. E. Mätzner, of Berlin, in anticipation of his attaining the age of eighty on May 25th, was unanimously voted by the Society.—The Treasurer's cash account for 1884 was adopted.—The President read notes on the etymologies of the following words: barge, bat, battlement, beef-eater, bewray, blue, bressomer, bull (a jest), catgut, chardery, cypress (lawn), dolmen, gallowglas, glands, hardy gurdy, jereed, Jew's-harp, junk, kilderkin, lime-hound, loom, menial, occamy, ornithology, rivulet, soy, tassal, tattoo, Yankee,—also on the etymologies of English words of Peruvian and Brazilian origin: Peruvian—condor, alpaca, guanaco, guano, jerked beef, llama, oca, pampas, puma; Brazilian—jaguar, ipeacacuanha, tapioca, tapir, toucan.—The following were elected the Society's Council for the session 1885-6: *President*, Rev. Prof. W. W. Skeat; *Vice-Presidents*, Archbishop Trench, Hon. W. Stokes, A. J. Ellis, Rev. R. Morris, H. Sweet, J. A. H. Murray, and Prince Louis Lucien Bonaparte; *Ordinary Members*, Prof. A. G. Bell, E. L. Brandreth, R. N. Cust, F. T. Elworthy, C. A. M. Fennell, H. H. Gibbs, H. Jenner, J. Lecky, E. L. Lushington, Prof. R. Martineau, W. R. Morfill, A. J. Patterson, J. Peile, Prof. J. P. Postgate, W. R. S. Ralston, Prof. C. Rieu, Rev. A. H. Sayce, F. Stock, H. Wedgwood, and R. F. Weymouth; *Treasurer*, B. Dawson; *Hon. Sec.*, F. J. Furnivall.

MATHEMATICAL.—May 14.—Mr. J. W. L. Glaisher, President, in the chair.—Mr. B. H. Rau was elected a Member.—The Rev. T. C. Simmons read a paper 'On an Application of Determinants to the Solution of Certain Types of Simultaneous Equations'; and Mr. H. M. Jeffery gave a sketch of results arrived at in his researches in the field of binodal quartics, illustrated by several figures.—Mr. Tucker read a part of a paper by Prof. J. Larmor 'On the Flow of Electricity in a System of Linear Conductors.'

MEETINGS FOR THE ENSUING WEEK.

- TECH.** Horticultural: Fruit and Floral Committee, 11; Scientific Committee, 1; Ordinary Meeting, 2.
- ROYAL INSTITUTION.** 2.—'Digestion and Nutrition,' Prof. Gamgee.
- WED.** Geological, 8.—'The so-called Diorite of Little Knott, with Further Remarks on the Occurrence of Pterites in Wales,' Prof. T. G. Bonney; 'Sketches of South African Geology,' No. 2, A sketch of the Gold-fields of the Transvaal, South Africa, Mr. W. H. Penning; 'Some Erratics in the Boulder Clay of Cheshire, &c., and the Conditions of Climate they Denote,' Dr. C. Ricketts.
- Literature, 8.—'Some Traits in the Character of Lady Macbeth,' Mr. J. F. Palmer.
- THURS.** Royal Institution, 3.—'Poisons,' Prof. C. M. Tidy.
- Telegraph Engineers, 8.—'Ship Lighting by Glow-lamps, embodying Results of Trials for Economy in H.M.S. Colossus,' Mr. H. J. Farquharson; 'Electric Lighting at the Forth Bridge Works,' Mr. J. N. Schoolbred.
- FRI.** United Service Institution, 3.—'Electricity as applied to Naval Purposes,' Lieut. A. W. Chisholm-Batten.
- Royal Institution, 9.—'Mechanical Production of Cold, and Effects of Cold on Microphytes,' Mr. J. J. Coleman and Prof. J. G. Kendrick.
- SAT.** Royal Institution, 3.—'The Teaching of the Twelve Apostles,' an Ancient Document, with Illustrations from the Talmud,' Rev. C. Taylor.

Science Gossip.

THE Society of Arts conversazione will be held, by permission of the Council of the Exhibition, in the Exhibition Buildings, South Kensington, on July 3rd.

MR. ROBERT D. NAPIER, son of the late David Napier, of Glasgow, died on the 8th inst., at the age of sixty-four years. His father was the well-known pioneer of steam navigation, and he followed in the same path with a physical and mental activity which furnished the most important results to marine engineering. He was the author of a searching investigation into the laws attending the flow of steam, which was translated into German.

DR. GILES, who has been attached to the surveying steamer Investigator by the Indian Government, and supplied with apparatus for deep-sea dredging, has obtained during a cruise in the Bay of Bengal some animals which appear to be new, and he has proved that the depression near the mouth of the Hooghly, called the Swatch, is a deep submerged valley, forming part of the original basin of the bay.

THE Rev. T. W. Webb, Prebendary of Hereford, and author of 'Celestial Objects for

Common Telescopes' and the 'History of Herefordshire during the Civil War,' died on Tuesday morning at Hardwick after a short illness. He was well known as the author of numerous articles on observational astronomy, and had a high reputation as a most accurate observer.

THE statue of Darwin will be unveiled in the Natural History Museum early in June by the Prince of Wales.

MR. W. AMBROSE TAYLOR, Librarian of the Royal Geological Society of Cornwall, sends us the 'Seventy-first Annual Report of the Council and Transactions.' Amongst other interesting papers, it includes one by Mr. Fortescue William Millett 'On the Fossil Foraminifera of the St. Erth Claypits.' The discovery of these fossils is of great interest, indicating such a fauna as might be found in the shallow seas of a sub-tropical climate. In all probability they belong to the tertiary period, but their exact position is yet to be determined.

COL. MURDOCH SMITH, R.E., has been appointed by the Lords of the Committee of Council on Education to the directorship of the Science and Art Museum of Edinburgh, vacant by the death of Prof. Archer.

THE Reports of the Mining Registrars for the Gold-fields of Victoria show that the yield of gold for the quarter ending December 31st, 1884, was 200,789 oz. 16 dw. 13 grains, making the yield for the year 778,618 oz. 7 dw. 22 grains.

MR. R. L. J. ELLERY, the Government Astronomer, sends us the *Monthly Record* for October, 1884, of observations in meteorology and terrestrial magnetism taken at the Melbourne Observatory, Victoria.

THE celebrated anatomist Prof. Henle, of Göttingen, died on May 13th.

FINE ARTS

GROSVENOR GALLERY.—SUMMER EXHIBITION.—The Summer Exhibition of the Grosvenor Gallery is NOW OPEN, from 9 to 1.—Admission, 1s.; Season Tickets, 5s.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE HUNDRED AND THIRD EXHIBITION is NOW OPEN.—5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 85, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

THE ROYAL ACADEMY.

(Third Notice.)

MR. JOSEPH CLARK'S excellent picture of a young mother stooping over the bed of a young invalid reminds us of the first of his works, of which we retain a vivid recollection, 'The Sick Child' of the Academy in 1857, one of the most touching pieces of genre an English artist has produced. *Mother's Darling* (No. 45), the new example, while equal to its forerunner in all respects, is quite independent of it and somewhat clearer, brighter, and softer. No artist has altered so little as Mr. Clark, but where his technique has changed he has improved. We shall notice his other contributions at a later time.—One of the most pretentious pictures in Gallery I. is Mr. F. Dicksee's *Chivalry* (53), a large work which ought to have been hung near the much more vigorous and effective 'First Prince of Wales' (757) of Mr. P. R. Morris, the most demonstrative and by far the most masculine production of that unequal artist. 'Chivalry' might have been one of those early experiments of the modern British genius in romantic and picturesque design which were exhibited at Westminster Hall about forty years ago, while all the world was young enough to enjoy melodramatic allegories as if they were not puerile and unfit for treatment by artists, who in dealing with them must needs face difficulties which even the highest powers can never vanquish. Mr. Dicksee has failed to add to his composition that one element indispensable to allegories of any kind,

an element which is the salvation of the art of Mr. E. Burne Jones, the living master of romantic allegory, and, however irregularly and imperfectly, inspires the studious fancies of Mr. Walter Crane. There is no more poetry in Mr. Dicksee than his teachers have put into him. The nineteenth century tolerates no allegories or romantic visions without poetry which is new and masculine. Mr. Dicksee's forte is sentimental *genre* of that mild and graceful sort which will flourish so long as there are marriageable maidens in easy circumstances who have not long left school. Such art as his has its analogue in the sweet 'feminities'—the word is Spenser's—of Mr. E. Long, a far inferior painter, whom we have ventured to describe as the Angelica Kauffman of our times. The highly respectable and cultured taste of Mr. Dicksee reflects the art of Sir F. Leighton, but it is less virile and searching; at the same time it is wholly free from the smooth dulness of gentility (which is vulgar at heart) we call commonness, that is the speciality of Mr. Long's vapid mode of design. Mr. Dicksee has depicted a forest glade just after sundown, at the moment when a doughty knight has won a victory over a villainous foe, who had, we suppose, insulted a beautiful maiden bound to a tree. The victor plants his foot on the breastplate of his prostrate foe, and he is in the act of sheathing his sword. Excepting the expression of the rescued lady's face, which is the only excellent element of the design proper, there is nothing to attract the visitor in this very conspicuous picture. It lacks inspiration and a *raison d'être*.

The *naïveté* of the child's face in Mr. Storey's 'As Good as Gold' (78) is its own apology, although the picture owes a great deal too much to Reynolds's 'Penelope' as filtered through Mr. Millais's 'Cherry Ripe.' Under the boughs of a tree a little girl, wearing a mob-cap, is seated with fingers interknit in her lap; there is tact and spirit in the rendering of her soft, bright eyes, and feet crossed before her. Although the carnations are rather painty, this work is very pretty. Reduced to half its size it would be at least equally charming. In Gallery VII. are nice, but not very brilliant portraits of the *Children of the Rev. G. Fisher* (641) by the same artist, and in Gallery XI. is a more ambitious picture, to which we shall return.—In Gallery II. we notice with pleasure a promising and careful picture called *The Sculptor's Lesson* (89), by Mr. H. H. Gilchrist.—Near it is Mr. V. Prinsep's *Afternoon Gossip on the Banks of the Ganges* (91), a scene at the famous staircase at Benares which we have already mentioned. Three women are grouped at the foot of the steps, where they have come for water, to be carried home in their red earthen jars: one lounges at ease on a pier; a second, with her back towards us, carries her jar under one of her arms; the third, in the immemorial Oriental manner, balances a jar on one hand and carries another jar in the other. It is a representation of hot sunlight, and, as such, is slightly opaque. There is much character in the subordinate figures on the steps and landings. Mr. Prinsep is often happy in portraiture. His *Mrs. David Carmichael* (221) is a capital example and full of character. She wears a black dress; her hands are folded before her. The ground is orange-brown, and good colour is formed with the carnations and dress. *The Cotter's Saturday Evening in Wiltshire* (704), by the same artist, possesses a great deal of spirit and genuine homeliness. A plump young wife, in a blue dress, trips gaily before a little child to the music of her husband's fiddle. The child's figure is designed with sympathy and spontaneity, but the matron's is the best figure in the design. *An Oriental Slave Girl waiting for her Mistress* (882), while seated on a stone step in a corridor before a *portière* of rich embroidery on black, is a good example of the artist's characteristic power of dealing with tone, and a capital work in its

way, which we prefer greatly to the scene at Benares.—*Gunga* (100), by Mr. E. Long, is rather a handsome piece of furniture than a work of art; but however weak it may be in design, it shows at their best the painter's tact in dealing with light and shade and his skilful arrangement of the local colours of his subject. His success in these respects makes his pictures acceptable to those who do not examine their intellectual qualities. When combined with a superficial archaeology these attractions are more powerful still. *Gunga*, notwithstanding her outlandish name, is neither more nor less than a mild-eyed English maiden. *Iras* (149) has similar technical qualities, but neither her figure nor her face, still less her air, justifies reference to the gentle and courageous attendant of Cleopatra, as Shakespeare, unwitting of what Mr. Long might do, depicted her. It is less easy to verify the character of *Gunga*, but she is open to suspicions suggested by what we know of *Iras*. *Miss Fleetwood Wilson* (655) is a good, but somewhat too smooth, and, to use an expressive artist's phrase, too "sweet" portrait of a lady. We like the other portrait by the same artist of a young lady, No. 670, better. The best portrait here by Mr. Long seems to us that of *Mrs. Chamberlain Starkie* (1147), beyond which we think the painter's art can hardly be expected to go.

It was understood that the mantle of John Phillip had passed into the possession of Mr. Burgess, and although some have demurred, it must be admitted that the scene in a Spanish church porch to which the living A.R.A. has given the title *Una Limosnita por el Amor de Dios!* (106) is the nearest approach to the model which the pupil has yet made. It is clearer and brighter in lighting and colour, painted with greater spirit and precision, designed with more energy, and composed more compactly than anything of Mr. Burgess's we can recall. A group of beggars and other figures at a church porch, while a handsome lady and her duenna issue from the building, has given occasion for the juxtaposition of some black garments and brilliant complexions with olive, tawny, rusty brown, and dingy grey coats, vests, and petticoats, and the freshness of youth is contrasted with the seamed, shrivelled, and worn features of the lookers-on. The story, for which we cannot bring ourselves to care, is well told, but it was not worth painting. Some of the subordinate faces will, doubtless, by-and-by be finished in the same successful manner as the others.—Mr. H. Mann's name is new to us; he has been fortunate in adapting, after the Parian mode, large studies of the nude to the representation of a subject. There is more than enough of merit and learning in his *Ulysses unbinding the Sea-Nymph's Veil* (111)—it is really quite refreshing to meet in the Academy with such an eminently paintable subject as this—to deserve praise and make us regret the awkward disposition of the flying veil and the lack of energy in the expressions of the faces. The subject has been thought out with proper feeling, and the result is agreeable.—*The Bridal Eve* (113), by Mr. H. Gandy, is somewhat gushing. A pretty group of damsels surrounds a bride with sunny eyes. The composition is happy and the colour pleasing, but the picture as a whole would bear more searching execution in drawing and modelling.

The *Quarrymen of Purbeck* (120), by Mr. Wells, is an important, although by no means a pretentious picture. It cannot be said to be very agreeable, although it adheres closer to a peculiar set of circumstances—for instance, the influence of the whitish dust which glares in the brilliant sunlight of the Dorsetshire coast—than a first inspection would seem to affirm. A number of stone-getters are grouped, with their primitive apparatus and tools, in a notch of the cliff overlooking the pure dark-blue sea, and the whole is in the white blaze of the fullest sunlight. The conception of the subject lacks energy,

and the painter's sunlight is more brilliant than glowing; but we are bound to respect the honourable effort he has made to grapple with the task he had undertaken. As it is, his work is hard, bright to excess, careful, and, to a certain extent, scholarly, which is much more than can be said for more than half its neighbours. It is a much better picture than a recent example representing the loading or unloading of stone in a qualified sort of sunlight. The best points are the faces fronting us, and the picture needed but a very little to be rather successful as a piece of colour. How Mr. Wells—whom, although the notion seems to many quite outrageous, we have often suspected of being possessed of a sort of still-born sense of colour—contrived not to make fine, glowing colour out of the materials he had been lucky or wise enough to choose quite passes our comprehension. We have seen in nature that sea of deep azure, that grey and white cliff, the verdure in the foreground, the strong blue shadows, and the newly quarried blocks of stone, all shown under a blue firmament. Such elements would—to say nothing of the boats, sails, decks, and hulls placed close to the land and far below our feet—seem in the hands of a well-trained and facile painter to ensure fine and potent coloration; but Mr. Wells has not secured it, although everything else is more than respectable. Very respectable, but sadly uninteresting and frigid, are Mr. Wells's portraits of ladies and gentlemen, four in number, which advertise his accomplishments rather than his insight into character.

Mr. Maynard Brown's *Zenobia, Queen of Palmyra, taken Prisoner* (121) carries us back to the days when we read Rollin. It has something of that pretentious kind of inspiration which is condemned in the French critic's comparison of the manner of Herr Makart with the music of a brass band. The late Austrian master is Mr. Brown's pictorial father.—A much more modest, sounder, and truer picture than this hangs over Mr. Wells's view of a quarry; it is Mr. Montefiore's *The Village Smith* (122), a well-composed group of three horses, their attendants, and the buildings of a farriery. A pleasing silvery tone and good colour pervade this promising example, which deserved a better place.—*The David* (124) of Mr. James Clark is hung too high to be fairly seen, but it seems to be a tolerably careful and sound academical study of the nude. To deal adequately with his particular subject, a young man in a tent playing on a lyre, Mr. Clark should have borrowed some of the fire of Mr. Browning's 'Saul'.—*The Eve* (126) of Mrs. Merritt is a dull and incompetent study from the nude, apparently made in a painting school, and has not the smallest technical claim to a place on the line at the Royal Academy. It is unfortunate for the lady that her shortcomings are here made conspicuous.—*Divided* (134), by Miss A. Havers, is a neat piece of *genre*, with some touches of pathos; it is not absolutely trivial. A quick stream separates a country girl, who carries a lamb, from a tall gentleman who is fishing near some willows not much taller than himself. They appear to cast sidelong glances at each other, but whether they ever met before there is no evidence to show, except the suggestion of the title. The girl's face, air, and action are very good indeed. The man seems bilious, and the foliage near him is too green.—*The Salad* (136), by Mr. W. D. Sadler, has for its subject an incident popular with French painters of *genre* in miniature, such as M. Chevreillard. It is a capital example of its kind, and shows three *cuvés* at a table. The characters and expressions are well studied. The interior lighting is good, and the only defect of the picture is its black shadows.—According to the mode of Mrs. Alma Tadema, Mrs. S. Anderson has delineated what she calls *The Studio* (139), because it displays a Greek damsel in a garden with children at play and a tree growing in a huge amphora.

It is neatly and creditably painted, and shows feeling for the effect of sunlight. Partial lack of brilliancy and clearness may be avoided in future pictures by this lady, who has wisely chosen a good model to follow.

Mrs. Anderson's pictures might be improved by study of one of the finest pieces of colour, and most happy illustrations of power to deal with the effect of light in a shaded place, which this Academy contains—a picture the technical charms of which happily unite Italian breadth and softness of coloration with the solidity, brightness, and pure local tints of the great school of Van Eyck. We refer to the superb portrait of *My Younger Daughter* (386), a life-size figure. The room is half shadowed from the external light, so that the figure and its accessories appear in a half-illuminated monotone which fuses together and broadens, without much reducing, the potent local tints. In its way this is one of Mr. Alma Tadema's best and most original works, a most subtle exercise in light, shade, and colour, a marvel of *chiaroscuro*, and in these respects perhaps the most instructive picture in the Academy.

Mr. Tadema's portrait of his daughter is in Gallery IV. Here we have also found the twin subjects of Mr. F. H. Jackson's *St. Dorothea* (301-2), where the saint looks more like a big, dull boy than an inspired virgin. There is, however, much character and just expression in the judges' faces. The general colouring lacks clearness and sweetness, to say nothing of brilliancy. The predella of these pictures is in the last respect preferable, because it is brighter. Unless Mr. Jackson was commissioned to paint these pictures he can have had no occasion to depict St. Dorothea in this or any other manner. At any rate, we hope, for his own sake, he will not do so again.—There is geniality in Mr. F. M. Skipworth's *Kittens* (318). The colour, action, and illumination of the design are homogeneous. It is a pity this homogeneity was not combined with more searching execution. Except the girl's face the picture is a mere sketch.—Mr. Woods's *Water-Seller at San Rocco, Venice* (337), puts us in mind of Guardi, and has several capital qualities. Regarded as a sketch, it charms us with its bright and sparkling qualities; its sunny illumination is characteristic of the place. The execution of the little figures in the shadow of a lofty portico is spirited and crisp. *Returned from the Rialto* (379), by the same, is inferior in tact and brilliancy of lighting, but has the other merits of No. 337. It is much indebted to Heer van Haanen for many excellent qualities. The "colour" formed by the shawl and dress of differing blues of an unkempt girl in a doorway is pleasant and rich. *Bartering* (350) contains figures of more importance; but the effect is not so sparkling and vivid, and the touch employed throughout is less crisp and attractive.

Although while painting these small things Mr. Woods seems content to hide his light under the proverbial bushel, there appears to be no reason why Mr. A. Moore, despite the remonstrances of his admirers and the zealous faith of those who have been his prophets from the days when he painted with a serious intention to do justice to his powers by higher efforts than *White Hydrangea* (356), should give us nothing more important than this figure of a naked virgin of the usual quasi-Phidian type and style, wearing a black cap on her blonde tresses, and a piece of white linen on one plump shoulder. She is walking or standing in a garden or bath. The design is needlessly obscure on these points, and, in short, it is almost inexplicable on every point except the intention of the painter to charm us by methods the use of which long practice must have made easy to him. The figure is much more carefully drawn than ordinary with Mr. Moore; only the left leg and foot are open to censure. This is said to be a Greek figure, yet the damsel is so very modern that she might well be the "young lady

of the house," who, after the bath, wandered about at home, sweetly unconscious of her nakedness. The fresco-like impasto and silvery-grey half-tints of the flesh are signs of good draughtsmanship, but, apart from these and the figure, the picture lacks the searching skill and exhaustive studies that ennoble the 'Diadumene' of Mr. Poynter, which faces the 'White Hydrangea.'

Adapting itself to a standard very different from that of Mr. Moore, the aim of Mr. Perugini's art is simply to make itself agreeable, and by smoothness of every sort to gratify uncritical eyes. His *Cup and Ball* (361) illustrates no recondite technical problem or theory, nor does it appeal to our tastes, much less to our intellects, nor remind us of any noble phase of ancient art. It resembles the work of Mr. Long, and only excels it in that the figure of a damsel deftly catching a ball upon a wooden pin is better proportioned and articulated. Neatness and bright, clean colouring make this a pretty picture, but we must not expect good draughtsmanship in such a work.—There is spirit in the design of Mr. G. McCulloch's naked figure (372) of the sprite who has cast herself in the rough hollow of a misty mountain top, amid iridescent vapours. Her limbs are not quite truly articulated, and the anatomy of her back is open to question. Still, accepting the picture as a mere sketch for decorative purposes, to be carefully developed and corrected from the life, we welcome it as a bold attempt to illustrate the transcendental motive of Shelley's 'Cloud.'

THE SALON, PARIS.

(Third Notice.)

THE art of M. Gérôme has exercised great influence on the Austrian M. Wilda, whose *Entrée de la Mosquée Aghaoum-el-Elfi au Caire* (No. 2461) shows the wooden doors of that ancient building still coated with beaten bronze *repoussé* in patterns after the still more ancient Assyrian fashion recorded in the Bible and elsewhere. The figures grouped here are painted with neatness and solidity and full bright colours.—Something like M. Gérôme's finish gives great value to the humorous *Conseil tenu par les Rats* (654), by M. P. L. Couturier, where brown rats are assembled in conclave among huge church books; the creatures discuss, or rather reject, with much varied spirit and character, a motion of their chairman's as to who shall bell the cat. Here is a good design, very carefully and neatly carried out. *Le Rat qui s'est Retiré du Monde* to the interior of a great cheese of Edam (653) is by the same artist, and, oddly enough, the subject has attracted another good painter, whose picture is extraordinarily like M. Couturier's in design, colour, and general treatment.—An approach to the manner of Fortuny, the manner most remote from M. Gérôme's that this gallery can show, is illustrated with force and good fortune and without plagiarism by M. J. J. Aranda's *La Partie de Cartes* (56), where some Spanish peasants gamble on the grass in the shadow of a fruit tree in a garden, near some admirably painted poultry and a tethered pig. The sparkle of sunlight on many vividly coloured garments, rich sward, fruit, and vegetables has been rendered with a crisp, firm touch and great success. Delicacy, finish, and character are not lacking in this work.—A well-known Belgian artist, long resident in Paris, is M. F. Willems, who more than maintains his reputation as a happy follower of Mieris by two pictures, of which the better one is named *Une Mère* (2463), where a young matron of the true Dutch type affected by Mieris lifts the curtain before a cradle in a Dutch room of the seventeenth century, the warm illumination of which and the sunlight on the wall are first rate in their way.

M. Boulanger, a Membre de l'Institut, is a celebrated but unequal painter, whose art some critics have unwisely compared with

that of Mr. Alma Tadema, because each paints subjects drawn from antique life. The *Porteur d'Eau Juif—Souvenir de Vieil Alger* (336), is a soundly executed figure of a lean and muscular fellow, long limbed and long nosed, wearing the black turban appropriated to his race. Like the next work, and other productions of Delaroche's pupils, M. Gérôme among them, this example is noteworthy for its smooth surface and metallic texture; its drawing is, unlike M. Gérôme's, careful rather than learned. A firmer and more difficult picture is *La Mère des Gracques* (337), by the same artist. The three, dressed in white, pink, and yellow togas, are descending the steps from the door of their home. The matron would be first rate if she were better looking and her features irreproachably drawn. On the other hand, the boys' faces are very fine indeed and spontaneous in every respect. The elder, with dark straight hair, is tenderly caressing his glad mother's waist, while the junior carries his toy whip in an absent, self-absorbed manner, and has a somewhat stern look.

Another Membre de l'Institut, M. Bouguereau, has contributed a large diptych intended for the church of St. Vincent de Paul at Paris. The subjects are *L'Adoration des Mages* and *L'Adoration des Bergers* (333), and the famous artist has filled the pictures with life-size figures, but the themes do not seem to have taken his fancy, and his conceptions are so weak, tame, and cold, that all the charms of his learning, research, and unexceptionable technical skill have not made his efforts interesting. The works rely for their charm upon the perfect academical technique of M. Bouguereau, and that is not potent enough in either example. The figures, one and all, illustrate a finished style, grace, and dignity of design, but they do not move us. The Magi, in simple tunics of cloth of gold, without an iota of romance or character about them, kneel before the sweet-faced young Virgin and her well-modelled babe, but there is no more energy or character in the deliberately conceived group than Mr. Goodall might impart to such a subject. The faces of the Magi are not without a simple kind of grandeur which makes them acceptable; but Joseph is a poorer creature than usual, which is saying much; and the attendant on his knees in the background is nought. The other portion of the diptych is even less sympathetic. In both we see the working of "classical" rules without classic fire. Far better than these compositions is the *Byblis* (334), where M. Bouguereau is quite at home. It is the wan and beautiful naked, life-size figure, bending in tears over a fountain, which we saw at MM. Boussois & Valadon's in London not long since.

Compared with these graceful classic works, the huge design, occupying some fifty feet of one side of the western Salon Carré, by M. Fritel, and called *Solum Patrie* (1024), is Gothic romance. A vast host of spectral warriors on horseback and on foot appear like storm-clouds rushing past, on, and over the abandoned glebe, where the plough stands idle, and the vista of a long valley is empty of labour and life. The ghostly banners of the riders are displayed by the wind, so as to reveal the devices of France from Charlemagne's time to Napoleon's. Vercingetorix, in a winged Gaulish helmet, carries a quasi-Roman standard; near him are Jeanne d'Arc and a host of armed peasants. There is a large amount of energy and melodramatic power, which go to make a fine spectacle of this imposing picture, the technique of which is all that could be desired.

A playful picture, M. Weisz's *Le Lion Amoureux* (2453), is to be found hanging just below this pretentious work. The artist has made use of a life-size nude study of very unusual merit to illustrate a well-known fable of La Fontaine. The crafty betrayer of the lion sits close to the infatuated brute, who is quite beside himself with love; she puts one dainty rosy palm on the murderous paw itself,

and, holding the shears out of sight, warily wheedles her victim to submit his claws to her attentions; all the while, purring, he rubs his tawny mane against her white shoulder, and a wily smile creeps about her lips. The modelling, drawing, and colour of the carnations here are first rate.—The success of M. Comerre in painting a *danseuse* has, as we said before, produced many clever works of the kind, such as were rife in the last Salon and frequent in the present. The best is better than its model, and is quite without that *souçon* of the *coulisses* few care to see in such a place as this. It is M. Bertier's *Danseuse* (234), a life-size figure of a slender girl in the *costume du ballet*, of elegant form and most graceful air, kissing her finger-tips with the spirit of a stage Euphrosyne, and bounding forwards as she does so and smiles spontaneously. The figure is capably drawn.—The *Nymphes* (201) of M. E. Benner has the correctness and something of the grace of the charming 'Danseuse'; it is as academical as M. Bouguereau, to whom the artist owes not a little, could make it; but it does not honour its type in exhibiting exhaustive draughtsmanship. It shows life-size damsels grouped at the side of a chilly-looking rocky stream, amid cold stones and colourless foliage. One of the fairest maids stands erect and pipes to the kingfishers flitting over their nests. She only has animation, but all have grace; her girlish face is sweet and good. Cold and correct as this large work is, it has profited by a vast deal of honourable study, labours in the finest vein of art, and excites respect for its author. If engraved it would, as we could not miss the colours of "the life" in a print, look very beautiful indeed.

Another composition of bathers is by one of the best masters of draughtsmanship in Europe, a great leader of the French school, in whose hands, more than in those of any one else, rest for the present some of the noblest traditions of a great and learned school. This picture is the *Grande Piscine de Brousse* (1087) of M. Gérôme, a larger work than he usually gives us, with more figures, and not less elaborate than his wont. The scene is the interior of the vast Romanesque octagon of stone; its solid arcaded walls are fitted with seats in the recesses, and in front a wide platform of coloured stones encloses the bath proper. The place is illuminated by brilliant rays of sunlight, which, entering by openings in the solid roof, and traversing the vapour-laden atmosphere of the building, strike the floor, to be reflected on the numerous naked or half-naked bathers, who sit on benches, loiter with their feet in the water, swim, or stride on high clogs across the pavement. A tall fair maiden thus mounted has just issued from the pool (she does not, however, seem to be wet), and, leaning on the shoulder of a black attendant, crosses the place with unsteady steps. This young bather is one of the best figures M. Gérôme has ever painted; its morbidezza cannot be challenged, so clear, firm, elastic, so rosy, and free from the ordinary metallic look of the artist's carnations, is it. It is exquisitely drawn, and modelled with the utmost choiceness, refinement, and research. Some of the minor figures have all the charms of delicacy, vitality, and grace. The best group sits on a bench on our right in the mid-distance, and is illuminated by cool direct and warm reflected light.

A delusion commonly entertained by English artists and the public is that although the Bank of England might fail, there is not, nor ever can be, a question as to the pre-eminence of the landscape painting of this island. It is, or till lately was, taken for granted that French landscape painting is mechanical, monotonous, and dull. One of these ideas is as false as the other, as may be shown by an enumeration of the fine and varied landscapes hung in a single room in the Salon of this year, which in respect to landscapes is undoubtedly somewhat inferior to its

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recent forerunners. In the seventeenth room is *Soir de Novembre* (2229), by M. A. Schulz, which gives, with a great charm, the effect of evening in a shallow valley, while what remains of daylight issues from a wan azure gap in the clouds of the zenith, reveals the pallid purple of the bare woods, as well as the gold, orange, and azure of the firmament, and continues to shed grey light on the slender trees and sober-tinted herbage, thus adding much to the dignity and sentiment of the scene.—No. 1945, *Sous Bois*, by M. Perdreau, is another tenderly painted, broad, and expressive piece. Its elements are a steel-like, smooth river, and verdurous masses of foliage and award disposed with great simplicity and breadth between the rich blue sky and the waters which reflect it. This fine sky is nearly covered with fleecy clouds, faintly flushed with purple here and there. A foreground of whitish sun-blanché clay reflects the strong sun-gleam falling there, and is a brilliant feature of a powerfully contrasted, well-harmonized effect. In the mid-distance is a clump of sober-coloured and softly shadowed elms, ashes, and willows. The whole—i.e., the lines, masses, lights, shadows, and local colours—is beautifully composed, and the tonality of the picture could not be more harmonious and homogeneous than it is.—M. L. P. Sauvage's *Temps de Pluie* (2199) gives with good effect a fine group of brown barges, with browner sails, still afloat in the sandy and grey pools of the sea margin, whence the incoming tide has lately lifted them, while the blueness of the sea outside indicates deeper water. Over the wide expanse of the open sea warm grey clouds are brooding, with their edges touched by rosy brilliance of much tenderness. The whole is broad, bright, simple, and reposeful.—Near this hangs a fine and original landscape by M. Segé, whose works we admired last year. Called *La Vallée de la Sée* (2241), it shows, with great breadth of effect and fine fidelity to local circumstances of colour and form, a pale-blue river in its curving course amid purple sands, and the soft, fully vapourized air saturated with light—an effect analogous to that of a white calm at sea. This effect has been adopted by M. Segé on more than one occasion, as when, last year, he charmed us with the fine view of Chartres from the distant plain. *Les Prés de St. Pair* (2240) is another fine picture of the effect of bright daylight.—The *Dunes en Hollande* (2240) of M. Stengelin combines a sparkling atmosphere with perfect breadth. Five spindling ashes stand in the midst of a sandy waste, which is scantily clad with herbage, and extends to the apparently limitless sea. The picture exhibits fine sentiment and dignity of expression, and charms us all the more on account of its lovely harmony of rosy-greys and greens of all varieties.—The *Paysage Maritime* (2086) of M. Richard-Le Roy shows in the serene Mediterranean weather (a very halcyon time, indeed) an opalescent stream flowing over pale orange and yellow sands under a dark turquoise sky, while the sheeny, silvery-white, and grey rushes stand motionless in the windless air.—*L'Étang de Mainmont* (2202) of M. Sauzay illustrates the turning-point from summer to autumnal weather, and the smoothest pool in a calm river jewelled with blossoming lilies; the water does not seem to move between its rush-laden banks, while the crests of the rushes, plumes of purple and grey blossoms, are not stirred sufficiently to make them stoop. The thick-standing trees gather golden and ruddy tints, and the sky is charged with fleecy clouds of pure white, shining silver, and rose colour. All these fine landscapes are in one Salle, where we have selected them, leaving at least ten inferior examples, any one of which is equal to the British average. The selected works are distinguished by sentiment and expression of one kind or another, by breadth of effect, harmonies of colour and tone,

and fine handling of that firm and accomplished sort which is very rare among us, the draughtsmanship of our ordinary landscape painters being by no means accomplished, much less exhaustive, while few even of our eminent hands possess that sense of style which, however varied in its application to nature in effect and to the pathos of nature to boot, is not absent in any of the selected instances we have chosen almost at random from one of the twenty-nine rooms devoted to painting in this Salon.

Other fine landscapes are to be found here. Without pretending to exhaust the list, we may recommend several to the reader. The grand lines of a giant down and a stately belt of dark trees are depicted in M. Binet's *Matinée de Septembre, à St. Aubin* (263). The whole is seen in a broad, almost shadowless effect of great sobriety. Here, with very simple means, much pathos and serene dignity have been obtained.—M. Desbrosses has contributed what we seldom see in an English gallery, a fine snow piece, executed *secundum artem*, and yet without a touch of the academy. We are looking at *Mont-Cervin* (778), and the eye follows the crenelated surface of the mountain to its utmost peak, where the white clouds, formed of vapours made visible by contact with the earth, gather, and then, trailing on the breeze which sweeps the summit, disappear in the warmer air on the other side.—The *Tauureau des Alpes* (420) of M. E. Burnand may be placed here, because it contains a capital piece of Alpine landscape as well as a fine and masculine life-size portrait of a bull, standing on the edge of a cliff overlooking a deep narrow valley, and roaring to a distant comrade. Frankly painted, with much good drawing, the figure is a sound specimen of style.—The name of M. Appian is associated with poetic landscapes of much power and taste. We admire his *Un Soir, Canal du Bouveret* (53), to which has been imparted the pathos of a sad evening twilight, when, the sun having quite vanished, the purple tints are turning grey and the air will soon be cold.—M. Belle's taste for classical landscape is deservedly admired. *Aux Approches de Biskra, en Vue de l'Oasis, Algérie* (193), is a wild mountainous scene, such as Salvator would have been at home in, with lofty cliffs bleached by the sun, and mighty rocks covered with long trailers or clad with lichen and mosses of all sorts. Parched herbage covers the levels, and spindling ashes cling in the crannies. High in the deep-blue sunny sky gaunt and wan hills raise their peaks and cast dark blue shadows on the cliffs of the ravine facing us. Beyond all, across the yellow desert, the foliage of the oasis appears. Although the power of the artist shows no diminution and his sense of colour and style is as fine as ever, the execution and the handling of this painting and its companion, *Le Château de Châteldon* (192), a fine romance of the wild Py-de-Dôme, are a little rougher than before.—The *Belle Journée d'Automne* (90) of M. Auguin is nobly fine and broad. We have lofty cliffs seen in the warm grey haze of calm autumnal weather, with a pale-blue sea, belts of foliage, and a wan sky without a cloud. The composition of this picture is worthy of that fine sense of aerial gradations which has imparted a rare charm to the "sculpturesque" elements of the view.

With noteworthy exceptions, as when dealing with the effect of white calm on the ocean—an effect which is a favourite with many French painters—the landscapists of France generally succeed better with the land than with the sea. Marine views proper, without a glimpse of land—such as Mr. H. Moore affects so happily—are seldom seen in the Salon, although noble coast pieces abound, and illustrate the accomplishments and research of the artists, who, unlike our painters, apply their skill to depicting all varieties of effect and illumination. The majority of our artists attempt to deal with nature in one effect, that of common daylight. A few venture on sun-gleams and flying shadows of storm clouds, and some have essayed moon-

lights they never saw or could not understand; while others have made fortunes by delineating rivers of soap and water, raw green trees, and meadows suggestive of rheumatism. With these recondite elements a mist or two is sometimes thrown in, to be crowned by skies of unvarying dullness and opacity. Such are the pictures of the school of Mr. Vicat Cole, whose mannerisms would in France condemn the art itself, although it is exactly because they are so mannered that his pictures are welcome to certain classes of amateurs in England. Timidity and love of prose, or rather hatred and suspicion of the poetry of landscape, have so deeply affected our artists, that the men of inspiration and resource among them may be counted on the fingers of one hand. It is not so in France, as we are now endeavouring to show. A noble sea view, one of the few here, is M. Berthelon's *Le Départ du Pilote* (230), where grand surges move in ranks that are marked by their melancholy greyness and the wan green of their crests till they beat furiously on the shore. The sky is rainy and seems filled with brine, while near at hand, and plunging in the billows like a cork, a boat puts out to seek a spectre-like ship lingering in the offing, between us and the dim silvery bar which, hardly shining at all, defines the sea horizon. This picture, except the boat, may be mentioned as a true illustration of breadth and largeness of style. The sadness, the barrenness, and seemingly purposeless unrest which give all the charm of a mysterious yearning to the sea have been sympathetically delineated here. The sea-scapes of Mr. H. Moore alone among living Englishmen exhibit the melancholy, purposeless unrest and yearning sentiment of the ocean under conditions such as M. Berthelon has chosen to depict. This artist's *Forêt de Fontainebleau* (231) is, as a sylvan view, equal to the marine picture.

M. ALPHONSE MARIE DE NEUVILLE.

THE death, for some time looked for, of this able and accomplished painter and designer occurred in Paris on Tuesday morning last, not many weeks after his marriage to an amiable lady well known in artistic circles. He was born at St. Omer in 1836, the son of a banker of note. He distinguished himself at school and college, and was intended for an official career or for a place in the banking firm. Determined to become a sailor, he entered the academy at Lorient, where he soon distinguished himself as a draughtsman. Yielding, however, to the entreaties of his family, he returned to Paris and entered the Ecole de Droit, attending, nevertheless, the exercises on the Champ de Mars and the military schools of the capital with more zeal than he pursued his legal studies. This could not last. At length his obstinacy overcame the resistance of his parents, and the banker consulted some of the best teachers in Paris, who united in advising that the youth should not quit the certain wealth of the counting-house for the precarious fortunes of the atelier. Among those who thus counselled were MM. Yvon and Picot; Delacroix, then aged, alone spoke encouragingly. But it was in vain the parents protested. He took a studio in the Rue Breda for himself, received some advice from Picot, and in 1859 sent his first picture to the Salon. It was named the 'Batterie Gervais, Malakoff,' and obtained a Medal of the Third Class for the painter, whose works were inquired for from that date. In 1860 he painted the 'Prise de Naples par Garibaldi,' which disappointed many of his admirers; his reputation grew considerably, owing to his 'Tranchées au Mamelon Vert,' which, at the Salon of 1861, obtained a Second Class Medal. In 1864 he, having designed innumerable book illustrations in the interval, exhibited 'L'Attaque des Rues de Magenta par les Chasseurs,' &c., which is now in the Musée de St. Omer, the painter's native town. In 1866 his 'Sentinelle de Zouaves' attracted immense sym-

pathy by its touching sentiment. In 1868 he reproduced an incident in the Mexican war in 'Batalla de San Lorenzo.' In the same year he painted 'Chasseurs à Pied traversant la Tehernaia,' which was extremely successful, and is now in the Musée de Lille. In 1870 the war broke out, and De Neuville took part in actions similar to those he had delineated. He took part in the battles round Paris, from the assault of Bourget to the repulse at Champigny. Whatever success had been secured by previous studies, knowledge of actual war added immensely to the powers of the ablest of the French military painters of our time. He gave us in 1872 'Le Bivouac devant le Bourget,' and 'Femmes d'Yport,' and in 1873 'Les Dernières Cartouches,' which fixed the eyes of every one on the future of the artist, and touched millions of hearts as one of the most faithful and heroic examples of its kind. It was painted at a studio which had been riddled with balls, and smelt of powder more than a magazine. The 'Combat sur la Voie Ferrée' followed, and remains to our minds the masterpiece of the artist. After this we had 'L'Attaque par le Feu d'une Maison Barricadée à Villersexel' (1874); 'La Passerelle de la Gare de Styring' (1877); 'Le Bourget,' 'Surprise au Petit Jour,' 'Le Porteur de Dépêches,' and 'Le Cimetière de St. Privat.' 'Rorke's Drift' and the 'Assault of the Camp at Tel-el-Kebir' were painted for the English market. In company with M. Detaille, his close friend and constant rival, De Neuville devoted two years to the execution of two large military panoramas, which have been exhibited with immense success. The 'Soir de Gravelotte' is more important than any of its fellow pictures on a great scale. In addition to his renown as a painter in oil, De Neuville won merited honours as a draughtsman in water colours and as an illustrator of books; among his achievements in the latter capacity the cuts to Guizot's 'Histoire de France racontée à mes Petits-enfants' are pre-eminent. No one has designed martial incidents with greater energy, truth, and sympathy than De Neuville. No one has painted the soldier, his horse, accoutrements, and weapons, with greater felicity, precision, and intelligence. No one has surpassed him in bringing modern war before our eyes with what is really an heroic inspiration. For 'Les Dernières Cartouches' he obtained the Legion of Honour. In 1881 he became an Officer of that Order. Many of his works have been reproduced by the photogravure process and other methods of engraving.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 16th inst. the following. Drawings: G. Barret, Harvest Field, 120l. T. S. Cooper, Cattle and Sheep, 131l. J. Linnell, Landscape, morning, 183l. D. Roberts, The Palace of the Escurial, 120l. W. Collins, Fisherman's Bay, Isle of Wight, 110l. F. Taylor, Return of the Reivers, 106l.; Entering the Wood, 157l.; Passing the Gipsy Tents, 178l. D. Cox, On the Wye, 294l. S. Prout, Market Place, Augsburg, 162l.; Milan, 504l. G. Cattermole, An Evening in Ambush, 100l. C. Fielding, Loch Achray, 267l.; Scotch Mountain Fira, Glen Marie, mist rising, 252l.; In the Highlands, 210l.; Off Portsmouth, 241l. P. De Wint, View of Dunster, 320l.; Tewkesbury Abbey, 399l.; Lancaster, 1,008l. Pictures: T. S. Cooper, Sheep Shearing, 304l.; Summer Showers, 325l.; Cattle on the Banks of a River, 278l. T. Creswick, On the River Conway, 210l.; A Landscape, 798l. J. Linnell, Welsh Scenery, 819l. R. Ansdell, The Spate, 320l. F. Goodall, Italian Hurdy-gurdy Players, 346l. T. Webster, Expectation, 294l. W. Collins, Blackberry Gatherers, 315l. J. Phillip, A Spanish Courtyard, 735l. W. Müller, The Island of Rhodes, 1,942l. T. S. Cooper and F. R. Lee, Morning in the Meadows, 378l. W. Dyce, The Meeting of Jacob and Rachel, 488l. T. Faed, Coming Events cast

their Shadows Before, 388l. J. E. Millais, Thomas Carlyle, 525l. D. G. Rossetti, La Bella Mano, 855l.; La Donna della Finestra, 535l.; Venus Verticordia, 588l. E. Burne Jones, Caritas, 530l.; Fides, 577l.; Temperantia, 640l.; Sperantia, 619l. J. M. W. Turner, Loch Fyne, with Inverary in the distance, 262l. R. S. Stanhope, Love and the Maiden, 246l. W. P. Frith, Dr. Johnson and Mrs. Siddons, 315l.

At a recent auction at the Hôtel Drouot Boucher's Le Roi Louis XV. realized 10,000 fr.; Canaletto's La Place SS. Giovanni e Paolo, Venice, 10,500 fr.; Chardin's Les Pommes d'Api, 4,500 fr.; Debucourt's Fête de Village, 13,500 fr.; Drolling's La Jeune Musicienne, 4,200 fr.; Fragonard's La Visite à la Nourrice, 12,100 fr.; Lancret's La Réveuse, 7,000 fr., and Le Joueur de Basse, 5,000 fr.; Rigaud's Louis XV., Enfant, 5,900 fr.; Watteau's Scapin-berger, 5,000 fr.; and a statue of Cérès, 6,000 fr. On another occasion Van der Capelle's Marine realized 4,600 fr.; Guardi's Une Place de Venise, 4,320 fr.; Hobbema's La Rivière, 34,000 fr.; and Vestier's Portraits présumés de Madame Elisabeth et de ses Deux Enfants, 8,100 fr. On a third occasion the A. J. Boesch Collection realized at Vienna 235,000 florins. The following include the highest prices obtained: A. Cuypp's Repos devant la Taverne, 3,000 fl.; Van Dyck's La Résurrection, 10,600 fl.; Fyt and Glauber's Fruits et Gibier, 2,500 fl.; Van Goyen's Paysage, 2,555 fl.; F. Hals's Portrait d'Homme, 14,010 fl., and Jeune Garçon à Cheveux Blondes, 2,003 fl.; Van der Heyde's Jardin de l'Ancien Palais de Bruxelles, 4,650 fl., and Habitation Hollandaise dans un Jardin, 5,000 fl.; Hondekoeter's Une Basse-Cour, 9,500 fl.; P. De Konigh's Vue prise en Gueuldre, 4,050 fl.; Van der Meer of Delft's Le Géographe (the museum at Frankfurt), 9,000 fl.; A. Van der Neer's Clair de Lune, 3,100 fl.; A. Van Ostade's Danse dans une Grange, 22,100 fl., and Les Fumeurs, 18,000 fl.; Rembrandt's Le Trésorier, 33,000 fl.; Rubens's Paysage, 8,200 fl.; D. Teniers's Les Archers, 16,000 fl.; and P. Wouwermans's Gardes de Cavalerie, 21,000 fl., and Étalon Arabe, 5,800 fl. Not any of these pictures, except, perhaps, the last, were bought to come to England.

The following were the highest prices, in francs, obtained for pictures by the late M. Bastien Lepage, at the sale of the artist's works in the Hôtel Drouot, Paris, on the 11th inst. The two days' sale produced 212,000 fr.: La Mare, 9,500; La Lessiveuse, 9,600; Le Petit Ramoneur, 9,400; Portrait de Madame X, 14,500; Fleurs de Chemin, 7,500; Marchande de Fleurs à Londres, 42,000; Le Circur de Bottes, 4,000; Un Bassin à Honfleur, 3,500; Petite Fille allant à l'Ecole, 4,800; Le Ménétrier, 21,000; Première Recherche pour le Portrait du Prince de Galles, 6,000; Saison d'Octobre, Récolte des Pommes de Terre, 29,100; L'Annonciation aux Bergers (Concours de Rome, 1875, deuxième Second Grand Prix), 23,800.

FINE-ART Gossip.

By some extraordinary mischance or wilful mischief many pictures now exhibiting at the Royal Academy have suffered serious injury. They seem to have been scratched with a sharp pointed instrument, running over the surfaces at random. Fortunately the scratches are found low down in nearly all cases. We append a list of the works injured, so far as has yet been noticed: No. 24, by Mr. Riviere, between the dog's legs; 60, Mr. Calderon, jun., on the man's coat; 72, Mr. Orchardson, lower portion; 101, Mr. T. S. Cooper, across the road; 112, Mr. J. F. Faed, on the rocks; 119, Mr. Herkomer, portrait, on the trousers; 149, Mr. Long, on the girl's white dress (the injury here is exceptionally great); 150, Mr. T. Faed, on the girl's shoes; 212, Mr. Millais, across the carpet; 225, Mr. T. Faed, on the floor and girl's shoe; 226, Mr. Long, on the carpet and girl's

hand; 232, Mr. Armitage, on the foot; 248, Mr. Marks, on the books and papers; 276, Mr. Alma Tadema, on the foot of the man lying on the floor; 281, Sir F. Leighton (portrait), on the blue shoe; 289, Mr. Sant, on the shoe; 322, Mr. Poynter, at the side; 356, Mr. Moore, on the foot; 361, Mr. Perugini, on the feet; and 811, Mr. Crowe, on the jube.

THE notion of beginning the decoration of St. Paul's at the most difficult place, in the most costly way, and so that failure would be fatal to the whole scheme—we allude, of course, to the plan of decorating the great cupola in mosaic—has been abandoned, for the present at any rate, and whatever works may be begun within a short time will be of a much less ambitious character, i.e., the decoration of one of the aisles or the eastern end of the building. This is exactly what we have more than once strenuously advocated. We did not care much for the undigested design of Alfred Stevens, even as modified by Mr. Poynter, who, so to say, worked in fetters in relation to this grandiose and complicated scheme, and produced majestic designs in a superb style, magnificent in invention and conception, but of such a nature and, inevitably, on such a scale that they could be but ill seen from the crossing of the church, whence, above all things, they must needs be intended to be seen. We repeat the counsel formerly offered. Leave the dome alone altogether till experiments in simpler matters have given experience, experience has ensured success, success applause, applause ample contributions, and let such contributions justify application to Mr. Poynter or some other well-qualified artist (not architect or decorator only), who may devote his experience, genius, and time to the execution of the greatest task of the sort that is open to a painter in modern England. Leave such an artist alone, tolerate no meddling with his work, and let there be a committee to draw cheques and hold their tongues till the thing is done. Nearly all the waste of time and money which has attended the proposals for the decoration of St. Paul's has been due to meddling of amateurs with subjects they have but small knowledge of. To this we owe the truncating of the Wellington Monument and the thrusting of that work into the Consistory Court. To this are due the adoption of a crude design of Stevens's, the futile efforts to make it suit, and the fruitless attempts to decorate the dome without experience.

It has been reported that Miss Anderson sat to Sir F. Leighton for the beautiful picture of a lady in a blue dress, a hat and feathers, No. 194 at the current Academy Exhibition. On the face of it this is an error. The sitter was a newer competitor for fame, being Miss Dorothy Dene, who will shortly make her *début* in London.

AN exhibition of pictures, said to be "cordially approved of" by several R.A.s and others, has been opened at the Crystal Palace.

To Room XIV. of the National Gallery has been added a picture (No. 1165), by A. Bonvicino (1498-1555), of the Veneto-Brescian school, and representing the Virgin and Child adored by SS. Hippolytus and Catherine. The saints, small life-size figures, stand in the foreground before the Virgin and Child seated on clouds. The background is a landscape. The flesh has suffered much, and the background is deficient in aerial perspective. On the whole, this is by no means an important addition to the National Gallery. It is the gift of Mr. F. Turner Palgrave.

At the Burlington Fine-Arts Club, Savile Row, may be seen, by a member's order, easily obtainable, a collection of very interesting drawings of scenes in Asia Minor, made by Mr. R. P. Pullan, and selected from a series of eighty illustrations of expeditions undertaken in search of sculptures, inscriptions, and data for the restoration of Greek temples and other edifices. The expeditions were—1, that which

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resulted in the discovery of the Mausoleum; 2, to the temple of Bacchus at Teos; 3, to the temple of Apollo Smintheus in the Troad; 4, to the temple of Minerva Pollias at Priene. The latter three were in charge of Mr. Pullan. With the drawings of the first-named group sketches made at Cnidus are included. In addition to the above the visitor may see photographs of excavations made at Lanuvium, undertaken in 1884 by Sir J. S. Lumley and Mr. Pullan, in order to discover the site of the temple of Juno Sospita, and resulting in finding sculptures belonging to a quadriga group, Greek in style, and, to a certain extent, resembling those from the Mausoleum.

The private view of the exhibition of the Society of Painter-Etchers is appointed for to-day (Saturday) in the Egyptian Hall, Piccadilly. The gallery will be opened to the public on Monday next.

In these days it is not common for distinguished travellers to visit the archaeological sites in Asia Minor, so that we may chronicle the tour of the Archduke Francis over a wide range, extending from Hierapolis to Pergamus. At the latter place he examined the excavations of Herr Humann for the Germans. Two members of the French School of Athens are exploring; but we are not aware of any English just now in Asia Minor.

The Salon Triennial, which was to have been held in Paris in 1886, May 1st till June 13th, has been suppressed by decree of the President of the French Republic.

MR. LOWES DICKINSON'S picture of General Gordon, entitled 'The Last Watch,' is not, as we understood last week, exhibited at Mr. Lucas's gallery, but at the British Gallery, Pall Mall.

THE Bar Walls of York are, says the *Building News*, being restored from near the Lord Mayor's Walk so as to include the whole extent of the walls. A local contractor and the City Surveyor of York are managing this matter between them!

THE death is announced from Paris of M. Steinheil, brother-in-law of M. Meissonier. M. Steinheil was widely known in France by his restoration of the stained glass windows in the Ste. Chapelle. He was also the designer of much of the stained glass and frescoes in some of the principal French cathedrals.

English Etchings, a monthly publication of original etchings by English artists, will in future be published by Messrs. Sampson Low & Co.

HAVING passed our three thousandth number, it is our privilege to welcome our bright young brother *The Gray-Friar* in his third issue, published by the "Editors," Charter House, Godalming; full of accomplished essays by Carthusians at present in the school, by masters, and Old Carthusians; and capably illustrated by Messrs. Percy Robertson, G. G. Robinson, "Jones," the "O.C.s" (Old Carthusians), G. S. Slade, W. F. White Cooper, and others. If Mr. Percy Robertson executed "all by himself" the capital etching of an old 'Lock on the Wey,' which is the leading illustration for which we have to thank our learned brother, it is right to say that it alone is worth the shilling outsiders are expected to pay for the number. Our compliments are due to "Jones," who with plenty of humour has illustrated 'Some French Experiences' by that student of human nature Mr. C. G. Allan, who is prematurely cynical, after the manner of his schoolfellow Thackeray, which is not good for him. It is amusing to read that the river at Godalming is now "our Wey," just as, probably, the Fleet was called "our Fleet" of yore by older Carthusians than those who now wander by the cleaner stream.

MUSIC

THE WEEK.

CARL ROSA OPERA COMPANY.—'Mignon.'
PRINCE'S HALL.—Mr. Charles Halle's Chamber Music Concerts.
ST. JAMES'S HALL.—The Richter Concerts. Philharmonic Society: Moszkowski's 'Johanna d'Arc.'

THE performance of 'Mignon' at Drury Lane last Saturday was not an important event in itself, but it was rendered interesting by the reappearance of Mr. Carl Rosa at the conductor's desk. The duties appertaining to an opera manager are so arduous that Mr. Rosa was fully justified in yielding to others the post he once occupied with so much distinction and acceptance; but his occasional resumption of the *baton* affords the public an opportunity of testifying their personal attachment and esteem; and the hearty welcome he received on the above occasion must have convinced him that his labours in the cause of English opera are fully appreciated. Let it be said, in addition, that his intelligent leadership was observable in the orchestra, the attention to light and shade and the absence of that obstreperousness which has marred some performances being especially worthy of note. Another feature of interest on this occasion was the *rentrée* of Madame Julia Gaylord, who was for some years one of the most valuable members of the company. So far from modifying her conception of Mignon, its most prominent features have become accentuated with time. It was always highly charged with nervous force, and in general offered an entire contrast to the dreamy, idealistic presentment of Madame Nilsson. There is now a tendency to overact the part, and this should be repressed, as it robs the poet's creation of its romance and beauty and lowers it to the level of melodrama. Madame Gaylord's voice was in good order, and she rendered full justice to the music. Unfortunately, the same cannot be said of Mr. Packard, whose light tenor organ showed palpable symptoms of decay, and the songs of Wilhelm, therefore, made less than their usual effect. Madame Burns's Filina and Mr. Crotty's Lothario were admirable performances, and Miss Marian Burton was efficient as Frederick.

A more interesting programme than that offered to his audience by Mr. Charles Halle at the Prince's Hall last Saturday could not have been selected. It opened with Dvorák's Second Trio in F minor, Op. 65, a work which was twice given at the Monday Popular Concerts during the season just ended. Every fresh hearing of this great work heightens our opinion of its excellence. While absolutely original from the first bar to the last, it is full of beauties of the highest order. The first movement, in its breadth of idea, and still more in the character of its thematic treatment, seems to be infused with the spirit of Beethoven, though the themes on which it is constructed are unquestionably Dvorák's own; the same may be said to a great degree of the impressive slow movement. The *intermezzo* and the *finale*, the former especially, bear the strong impress of the Slavonic element so characteristic of most of the composer's works. Taken all in all the trio will unquestionably rank among the finest of Dvorák's compositions. It is extremely

difficult for all the instruments, but the performance by Mr. Halle, Madame Norman-Néruda, and Herr Franz Néruda was absolutely perfect. An admirable reading of Schumann's 'Carnaval' was given by Mr. Halle, whose playing has of late years increased in fire and expression without losing any of the exquisite neatness and refinement for which it has always been distinguished. Handel's Sonata for violin in D has been several times played by Madame Néruda at the Popular Concerts, and is well known to amateurs; it will suffice to say that she has never played it better than on Saturday. The concert concluded with a Serenade in A minor, for piano, violin, and violoncello, by Carl Reinecke, the conductor of the Gewandhaus concerts at Leipzig, and highly esteemed in Germany both as a composer and pianist. The serenade, which was performed for the first time, is a pleasing and thoroughly artistic work. It opens with a quaint and graceful march, which is followed by a most ingenious canon, carried on by the stringed instruments while the piano completes the harmony. The third movement, a "Humoreske," strikes one less on a first hearing; this is followed by a short but charming air with variations; after which the opening march is repeated (as in Beethoven's well-known Serenade-trio in D) for a *finale*. The impression produced by the composition as a whole is distinctly favourable, and it is probable that it will be heard again.

The withdrawal of Mr. Eugene D'Albert's new overture deprived the Richter programme last Monday of its chief interest. There remained, however, the Fifth Hungarian Rhapsody of Liszt, which made an unexpectedly favourable impression, the work being far more worthy of serious consideration than its companions. It will be remembered that each of these consists of a slow movement called a "Lassan," followed by a quick one, or "Frischka," the latter serving as the medium for all kinds of clap-trap effects. In the Fifth Rhapsody we have only the "Lassan," a sombre, march-like theme in E minor, with a very melodious alternative subject in the relative major. The general character of the music is elegiac, and the idea hazarded in the programme, that Liszt intended the piece as a kind of funeral march for some Magyar chief, is not improbable. At any rate there is none of the extravagance which mars so much of his music, except in some of the details of the orchestration; but for these the composer may not be responsible, as it is understood that the scoring of the rhapsodies is partly by other hands. The playing of the orchestra was not altogether up to the usual mark on Monday, owing, probably, to the fact that Herr Richter was indisposed. Schumann's fine Overture to 'Manfred' especially suffered, and the 'Eroica' Symphony was not given with that perfect homogeneity to which we have become accustomed under the Viennese conductor. The best performances were the 'Oberon' Overture and the Introduction to the Third Act of 'Die Meistersinger.' A persistent demand was made for an encore of the latter excerpt, but Herr Richter as firmly resisted it.

At the sixth and final concert of the Philharmonic Society, given last Wednesday at St. James's Hall, the novelty of the evening

was the symphonic poem 'Johanna d'Arc,' composed by Moritz Moszkowski, and performed for the first time in this country under the direction of the composer. Herr Moszkowski, of whose biography very little is known, was born at Breslau (not at Berlin, as erroneously stated in Sir George Grove's 'Dictionary') in 1854. His reputation rests chiefly on a number of charming pianoforte pieces; the symphonic poem performed on Wednesday is, we believe, the only work of large dimensions which he has yet published. Its title sufficiently shows it to be a piece of "programme" rather than of "absolute" music; and it is from this point of view that it must be judged. It is, however, only fair to the composer to add that the work has been written several years, and is, therefore, quite a youthful composition. The recollection of this fact will aid us in estimating both the merits and the defects of the composition. The form of the work bears considerable analogy to that of a symphony, it being in four movements, and a march with trio taking (as in Spohr's well-known 'Weihe der Töne') the place usually occupied by the scherzo. Writing at the hour of going to press, it is impossible to deal fully with music so elaborate in construction and so intricate in detail as Herr Moszkowski's symphonic poem. A record of the general impressions produced by a single hearing, and without previous acquaintance with the score, is all that will be possible. Of the four movements which the work contains the first is an *allegro*, inscribed "Joan's Pastoral Life. Her exalted mission is revealed to her in a vision." The first feeling produced by this movement is the conviction that the composer has a considerable gift of melodic invention. The themes are fresh and spontaneous, the music flows on naturally, and the effect of this part of the work would be wholly satisfactory were it not for its undue prolixity. The art of condensation—in other words, the power of knowing when one has said enough—is one of the most difficult for a composer to acquire. Carried away by his own emotions, he is frequently unable to place himself at his hearer's standpoint, and is apt to forget that what is deeply interesting to himself may prove wearisome to his audience. This is the mistake into which Herr Moszkowski has fallen in this work. Each movement contains much interesting matter; but, with the exception possibly of the second, each sadly needs compression. This slow movement, entitled "Inner Consciousness; Former Memories," is very charming. The third number, a march headed "Procession of the Conquerors to the Coronation at Rheims," is broad and imposing, though too long, and overloaded with orchestral details. The *finale*, having the ambitious programme "Joan in Prison; her Release, Triumph, Death, and Apotheosis," appears on a first hearing the least successful portion of the work. The hand of a thoroughly trained and highly gifted musician is evident throughout; the faults are chiefly those of youth—diffuseness and over-elaboration, especially in the orchestration. Many of the instrumental effects that look very interesting on paper do not reach the ear at all in performance. It is probable that with his added years of experience the composer

would greatly alter the work had he now to rewrite it. It especially needs condensation, its length being altogether out of proportion to the importance of its subject-matter. Nevertheless, with all its faults it is a work well worthy of a hearing; and the thanks of musicians are due to the Philharmonic Society for bringing it forward. The performance, under the direction of the composer, left nothing to desire, being in all respects worthy of the traditions of the society. Of the remainder of the concert we have only space to name the admirable rendering of Beethoven's *E flat* Concerto by Herr Franz Rummel, who fully confirmed the favourable impression he had made at the previous concert. We heartily congratulate the Philharmonic directors on the season now ended, and would only call their attention to the advisability of doing more for the encouragement of native art in future seasons. With the exception of Mr. Wingham's serenade, no work by any living English composer, except Sir Arthur Sullivan, the conductor of the society, has appeared in the programmes of the season. Surely such men as Messrs. Cowen and Mackenzie, to name only two of many who might be mentioned, are quite as worthy of a hearing as Herr Moszkowski. There is no longer any reason why English art should take a subordinate position at English concerts.

Musical Gossip.

It was finally decided last Saturday that a season of Italian opera would not be attempted at Covent Garden this year. With the exception of the performances at the Gaiety Theatre with *Mdlle. Vanzandt*, London will, therefore, be wholly without opera during the height of the fashionable season—a circumstance unprecedented for several generations.

MR. AMBROSE AUSTIN gave a concert at the Albert Hall last Saturday afternoon. The programme was miscellaneous, but its quality was above the average. The principal artists were Madame Albani, Madame Trebelli, Mr. Sims Reeves, Mr. Santley, and Señor Sarasate. There was a full orchestra and chorus, conducted by Mr. Cusins.

MISS LINA ST. IVES gave a morning concert last Monday at Messrs. Collard's rooms, Grosvenor Street.

A STUDENTS' concert was given last Tuesday evening at the Kensington School of Music, under the direction of Mr. William Buels.

MR. CHARLTON T. SPEER gave his fourth annual pianoforte recital at the Prince's Hall on Wednesday evening, with an excellent programme, the most important items of which were Chopin's Sonata in B minor and Schumann's 'Carnaval.'

MDLLE. IDA HENRY gave a concert at the Prince's Hall yesterday (Friday) evening, at which Miss Louise Phillips, Madame Fassett, Mr. J. Robertson, and Herr Straus were announced to assist.

The United Richard Wagner Society (London Branch) will give a *conversazione* on May 29th at 133, New Bond Street, at which Mr. Walter Bache has kindly consented to play.

MDLLE. ALICE ROSELLI gave an evening concert at the Prince's Hall last Thursday.

THE Bristol Monday Popular Concerts Society concluded their season on the 13th inst. with an extra concert, at which Beethoven's Choral Symphony and Barnett's 'Ancient Mariner' were performed under the direction of Mr. Riseley. In the book of words was printed

a list of the principal works performed at these concerts since their establishment in 1877. From this list it appears that 37 symphonies, 27 concertos, 90 overtures, and 131 smaller orchestral pieces have been given, besides dance music, instrumental and vocal solos, and a few choral works. The quality of the works performed is not inferior to their number. That the claims of native art have not been neglected is proved by the fact that the list contains fifty-six works by Englishmen, including five symphonies, five concertos, and fourteen overtures. Bristol amateurs may, indeed, feel justly proud of the existence of such a society in their midst.

THE death is announced from Italy of the composer Lauro Rossi, formerly director of the Conservatoires of Milan and Naples. He was born at Macerata in 1815, and died at Cremona, where he had lived in retirement for some years. He studied under Zingarelli and Crescentini, and wrote many operas which, though displaying no great originality, enjoyed considerable popularity in his own country.

ALPHONSE DAUDET's drama 'L'Arlesienne' has been revived with great success at the Odéon theatre, Paris, with Bizet's charming music, which is said to have carried off the honours of the evening.

HERR HEINRICH VON HERZOGENBERG has been appointed to the professorship in the Berlin Hochschule für Musik, rendered vacant by the resignation, in consequence of ill health, of Friedrich Kiel.

DRAMA

THE WEEK.

TOOLE'S.—'The Shuttlecock,' a "Farcedrama" in Three Acts. By H. J. Byron and J. Ashby Sterry.

STRAND.—Morning Performance: 'The Silver Shield,' a Comedy in Three Acts. By Sydney Grundy.—Evening Performance: 'The Sunny Side,' a Comedietta from the French. By C. M. Rae.

MR. STERRY has been but moderately successful in filling out the framework of Mr. Byron's unfinished drama 'The Shuttlecock.' What is the extent of Mr. Sterry's contribution is not easy to be seen. All positively recognizable trace of Byron disappears after the first act, portions of which are in that author's best style. The conception of the piece is, however, far from happy. Byron's intention appears to have been to write a burlesque of a new type. Taking the action, and to a certain extent the characters, of 'The Lady of Lyons,' he has sought to fit them to comic surroundings. For Claude Melnotte is thus substituted a certain Job Pill, an amorous and a sentimental tailor, with a soul above the yard measure; and Pauline Deschappelles figures as Araminta Perkins, the disdainful beauty of Little Bustleton. A certain scheming Captain Collops enacts Beauséant in this bourgeois variation of Lord Lytton's drama, other characters in which are also copied. Further to diminish the chance of success, this idea is connected with an underplot which is uninteresting and unintelligible. The romantic wife of a retired brewer wails over a certain Theodore, who has disappeared, and persists in tracing his lineaments in casual strangers with whom chance throws her into temporary association. It is not easy to see how much could be made out of materials like these. Very little is made, and the new piece is perplexing and dull. One cynical utterance of Mr. Byron delighted the public. When the hero was asked if he could pass for a gentleman, he replied he had every right to do so, founding his claim upon the fact that his father deserted his mother. This is, of

course, anticipated in the proof afforded by Touchstone of his being a courtier in the fact that he had "undone three tailors." It is, nevertheless, a witty application, and elicited a loud outburst of laughter. This, however, was the only flash of genuine wit, though there was abundance of puns and verbal quibbles in Byron's worst vein. Mr. Toole played the part of Job Pill, and did not know what to make of the character. His appearance when dressed as a valet, after his philandering had lost him his situation as a tailor, was comic, and some of his business when waiting upon his lady-love was droll. In the end the character grew conventional. 'The Shuttlecock' was produced at a morning performance, the management arriving at the judicious conclusion it was not robust enough to face the verdict of a less select public. With some modifications 'The Shuttlecock' is now played as an evening entertainment. Its chance of enduring success is, however, slight.

Of many experiments recently made at morning performances the production of Mr. Sydney Grundy's comedy 'The Silver Shield' is the most hopeful. It is doubtful, indeed, whether since the early plays of Mr. Albery any work of the same class has obtained an equally favourable reception. Some farcical comedies have met with no less cordial welcome. From a farcical comedy, however, to a genuine comedy, such as 'The Silver Shield' claims to be, is a long step. Mr. Grundy's dialogue is not only amusing—it has the immeasurably higher quality of appropriateness; his characters are true to themselves, and are not mere victims of circumstance; his mirth has an underlying suggestion of pathos; and his work has literary quality. In these respects it stands above most successful effort of recent days. Now and then Mr. Grundy stoops to the Byronic style of workmanship, and introduces a joke which is inconsistent and improbable. When, for instance, concerning a half-finished dinner which the guests hurriedly leave, one of the characters says, "It can wait," Mr. Grundy unworthily makes another add, "The servants could not." Offences of this kind are few, and in one or two passages the language is genuinely happy and worthy to be remembered. The plot is open to objection. It is thin, and seems at one point to be going to pieces. That it escapes from so doing is due to highly ingenious treatment, the result of which is that the end is brilliant. A suspicion of artifice is, however, suggested. Add to this that the plot deals with details of the behind-scenes life of the theatre, which, whatever their success with the exceptional audiences attracted to a first representation, are not calculated to appeal to a more promiscuous public, and the chief elements of weakness are indicated. These will probably be surmounted by the animal spirits of the play, the ingenuity of its complications, and the cleverness of the characterization. The fear whether the whole is not, like a clever toy, too brittle, seems dispelled by the fact that the characters are at once amusing and natural. Mr. Grundy owes much to his exponents. It is difficult to fancy acting brighter or more effective than that of Miss Amy Roselle and Mr. Groves, or more touching than that of Miss Kate Rorke, who at

one point attained a hold over the audience such as a girl of her age has rarely achieved. Mr. Beauchamp, Mr. Rutland Barrington, Mr. Dacre, Mr. Herbert, and Mrs. Leigh Murray were also good, and the performance as a whole had a commendable ensemble.

To the evening bill at the Strand has been added a comedietta taken from the French by Mr. C. M. Rae, and entitled 'The Sunny Side.' This proves to be a version of 'Risette, ou les Millions de la Mansarde,' a one-act comedy of Edmond About, first produced at the Gymnase Dramatique, August 8th, 1859. This trifle—which About, perhaps on account of its favourable reception, did not include in his 'Théâtre Impossible'—was the first dramatic success of its author after the deplorable failure of 'Guillery' at the Comédie Française. Its piquant flavour is not preserved in the transference of the scene to England, nor did the acting of Miss Ewell and Miss M. Hudspeth, as the two heroines of the attic, retain much of the delicacy of the original sketches. Mr. Creston Clarke played the hero, in whom interested motives are conquered by a genuine affection.

THE MASQUE AT THE INSTITUTE.

THAT once favourite entertainment the masque perished with the Civil War, and no effort had been made to revive it till Mr. Gosse undertook to compose the masque produced the other day with much splendour in Piccadilly. Wisely, we think, Mr. Gosse has made no attempt to rival 'Comus' or 'The Masque of Beauty.' Though allegorical art flourishes at the Grosvenor Gallery, allegorical poetry, which in the days of Spenser promised to dominate English literature, has quite died out, and the masques of Milton and Ben Jonson were simply allegorical poetry in a quasi-dramatic form. Mr. Gosse has, therefore, eschewed the mythological machinery which the Renaissance loved to use, and with good judgment, for Thetis, Hymen, and other deities, who formed the stock in trade of the masque writer, would nowadays excite nothing but ridicule outside of a pantomime. The graceful lines spoken by Mr. Gosse's Virgil belong to the school of Dryden and Pope, not of Ben Jonson and Shirley. They should be compared, not with 'Comus,' but with Dryden's translation of Du Fresnoy, and the comparison will, we think, redound to Mr. Gosse's credit. His characterizations of the various schools of painting are apt and full of knowledge, and he has carefully avoided the pomposity and the sonorous rhetoric out of harmony with the matter which were the crying faults of the Didactic school of poetry. Mr. Gosse has evidently studied with profit Dryden's prologues, and the ease and melody of his verse are most remarkable when we consider the difficulties which his theme entailed. Here, for instance, are the lines introducing the tableau representing the studio of Velasquez:—

The Spanish Don, pragmatical and proud,
Disdained the simple arts that please the crowd;
Murillo's gay Madonnas charmed the court,
But painting's days in Spain were starv'd and short;
Yet long enough to add Velasquez' name
To that brief deathless roll of finished fame.

The piece ends with a graceful plea for painting in water colours:—

Yet have we too an art that England claims,
Nor this unwedded to illustrious names;
Fresco and oils we learned from over seas,
But no one drew in aqua-tint till we;
And, now in all lands, cunning artists use
To paint the English way, in watery hues.
These who have passed before your eyes to-night
Pursue this art, transparent, graceful, light,
Content to move along the humbler road,
And bend their painting to this native mode,
Proud to remember Girtin's ruined scene,
The tender wash of Cozens' silver-green,
Glover's soft touch, Paul Sandby cold and stern,
The trees of Edridge and the streams of Hearne,
Turner, whose wondrous art summed up the rest,—
Great Nature's boldest pupil and her best,—

The new Prometheus, who from Heaven has won,
Not fire, but light, but splendour of the sun;
And with him all who since his day have striven
To paint our world beneath the arch of heaven.
Then ere I vanish, ah! let Virgil plead
For this home-growth of art, this British weed:
And still among your foreign flowers and room
Close to your hearts for one wild English bloom.

ELEONORA DUSE-CHECCHI.

Rome, April, 1885.

At an unfashionable theatre in a minor capital—for so in many important respects must modern Rome be considered—there has lately come to an end a series of performances by the Compagnia Drammatica Rossi. The manager, Cesare Rossi, a brother of the more famous Ernesti, is a sound actor in high comedy, with considerable power of rough pathos, reminding one at a distance of Got. The performances have consisted partly of adaptations from modern French pieces and partly of the slight and airy comedies of Goldoni. The general level of the acting is adequate and good in both classes of piece. But I should hardly trouble you with any account of the company and its doings except for the leading actress, Madame Duse-Checchi, whose reputation has already extended beyond the limits of Italy. M. Dumas has presented her with the exclusive right of playing Denise in this country. To convey any notion of her style one must say at once that she has broken with the whole tradition of Italian acting with which the English public is familiar as seen in Madame Ristori, and even, notwithstanding his colossal native force, in Salvini. It would be more accurate, perhaps, to say that she has broken with all dramatic tradition, and in the matter of spontaneity would satisfy the warmest admirers of such an actress as Miss Ellen Terry. At the same time she shows in more emotional scenes a full possession of that peculiarly modern gift associated for the public of to-day with Madame Sarah Bernhardt, the faculty of riveting an audience by a state of high nervous tension which is betrayed and modulated by only the lightest shades and variations of tone and gesture.

It is with Madame Bernhardt alone among living artists that it would be at all profitable to compare Duse-Checchi. And the comparison is no doubt a rash one. In at least two respects it is not only rash, but impossible: the Italian actress has not received the stage training of the first theatre in Europe, and she has not cultivated and brought to perfection one side of her art exclusively, as Madame Bernhardt has done for some years with the ghastly and macabre in dramatic effect. Hence Duse-Checchi has not only mannerisms, but, as one may say, provincial mannerisms in the more level passages of social drama; and in those highly wrought death scenes, in those bitter exasperations of wounded egotism and livid caprice which occur in so many of the creations of modern French dramatists, she cannot fully compete with the great French actress. In 'Fédora,' for instance, she failed to represent the sheer violence of insolent animalism—"all the perfidies and all the sacrifices" of Slavonic hysteria. She introduced the false note of human tenderness and the discord of conscience. She was more completely suited by the part of Denise in Dumas's last play. In the great scene where the unhappy girl tells of her fall, her desertion, and the death of her child, the slow agony seems to be surging up through a sick and broken frame. The shame of her first confession was indicated by the very faintest recoil, the very slightest deadening of her expression. Indeed the whole scene, which Dumas, it is rumoured, wrote expressly for her, gave the fullest opportunities for her peculiar powers, at any rate on their more tragic side.

For if it must be conceded that she is neither so finished nor so electrifying as Madame Bernhardt, in virtue of what qualities can she be put on a level with, and even above, the more famous artist? For one thing, her method—and even nature has a method—does not admit even the possibility of pose. In the quietest and most

delicate of her scenes Madame Bernhardt always bears traces of her school and its tradition of *autorité*. Whether listening or abstracted or calmly preoccupied she always imposes herself. Duse-Cecchi, on the other hand, goes the most daring lengths in self-effacement. Her stillness is absolute. She is *plantée là* by the difficulties and complications of circumstance; or, again, she shrinks almost out of the focus, and glimmers, as it were, through clouds of distance and trouble. Where she has much to say and is in full rapport with the other characters, her voice and movements assume an eager, almost breathless, rapidity. Even what is exaggerated in Italian gesture has in her a sort of anomalous grace, and preserves the richness and geniality of nature.

It is, in fact, this closeness to nature which gives the real distinction to her art. In the scene I have already referred to, where Denise tells her story, the maternal element predominates over the hysterical. From the quiet and plaintive protest, "Ma l'innocente, si l'ama, si lo protegge, non si l'abbandona," through an interlude of fierce rage against the deserter, to the last tender picture of her child's funeral and the flood of long brimming tears, she seems under the dominion of primitive forces, not merely beyond her own control, but under another control, that is larger, tenderer, and more vital. In one further point, which is closely allied to this, she distinguishes herself favourably from Madame Bernhardt. So far as I am aware, in Madame Bernhardt's impersonations the note of disinterested emotion, of moral sympathy, is rarely or never struck. In Duse-Cecchi it is predominant. As I have said before, she is by no means wanting in those communicative agitations of the nerves which are indispensable requirements of modern acting. But under all the tumult there seems to reign a spirit of intelligent sympathy, of patient insight. In the last act of Augier's 'Lionnes Pauvres,' where Thérèse is trying to keep from her father the knowledge that it is her wretched husband who has intrigued with her stepmother, she watches over the old man (excellently played by Cesare Rossi) with a look of compassion which is indescribable. And when the truth is breaking on him she springs between the two men with a cry of horror and pity that goes to the deepest heart of things. And when he is led away by his friend, she closes the play with a quiet glance of burning scorn on the worthless cause of all this agony and ruin. Sincere compassion—sincere and just indignation—to compass these is surely to reach the highest point in the most human of arts.

But to dwell upon her acting in one line of part is, in so brief a space, to obscure the extraordinary range and versatility of her talent. In the light comedy, almost soubrette parts which made her first reputation she has lost nothing by her practice in more serious drama. In her representation of the heroine in 'Gli Innamorati' of Goldoni a purist might have craved a little more of the artificial last-century manner whose disappearance Charles Lamb regretted in the actors of his later life. But all cavil would soon be forgotten in the overflowing fun and mischief of the jealous mutinous girl, whose quarrels with her like-tempered lover form the amusing staple of the piece. Even here she cannot altogether abstain from the sympathetic chord. But it is so mere a touch in passing that even Charles Lamb would have forgiven such a delicate blending of the styles of Mrs. Abington and Mrs. Jordan.

While I write this remarkable actress and excellent company are crossing the ocean to Buenos Ayres. The builders of Babel have much to answer for. That such artists should have to seek their modest Eldorado in Latin-speaking empires and republics, instead of in London or New York, is a real misfortune. The only chance I can see for a successful season in either English-speaking capital is that the *répertoire* should consist

mainly of Goldoni's pieces, which are full of excellent "comic business," and about which people would be curious, with a sprinkling of those French adaptations which are freshest in the memory of our present audiences. It is to be hoped, at least, that Madame Duse-Cecchi's delicate health will allow of her appearing again in Rome next winter, so that a further proportion of the wandering English may see and appreciate a talent in many ways so instructive for our own stage. Certainly no artist of rarer quality has appeared in Europe since the death of Aimée Desclée. M. K. M.

Dramatic Gossip.

THE volume by Michael Field, author of 'Callirrhoe,' which is to be published next month, will contain three dramas, all of an historical character. The first, entitled 'The Father's Tragedy,' treats of the "actual pity and terror of the history of Robert III. of Scotland"; the second is named 'William Rufus'; and the third is a romantic play upon an incident in the life of Henry VI. of Germany. All three subjects give ample scope for powerful dramatic treatment. It remains to be seen if Michael Field fulfils the promise given in 'Callirrhoe' and 'Fair Rosamund.'

MR. E. WALFORD has lately reprinted at his own cost fifty copies of the old Charterhouse play, which has been handed down among the boys of that school in manuscript from the days of Thackeray and Leech, along with other school-boy folk-lore in verse and prose. The play is not for publication, but may be had by "Old Carthusians" on application to Mr. Walford at 2, Hyde Park Mansions, N.W.

'SWEETHEARTS' and 'Good for Nothing,' in both of which pieces Mrs. Bancroft will appear, are to be given on Saturday next at the Haymarket, together with 'The Taming of the Shrew,' the forthcoming appearance of which was announced in the *Athenæum*.

MRS. LANGTRY has purchased from Mr. W. G. Wills a comedy entitled 'The Little Tramp,' which is likely to be produced before long at a morning representation, and will show the actress in a new line of parts.

'THE GREAT PINK PEARL,' a farcical comedy by Messrs. Carton and Raleigh, produced at an afternoon performance at the Olympic Theatre, is a bustling piece with some suggestion of indebtedness to a foreign source. It was played with much brightness by Messrs. Groves and Giddens, M. Marius, and Miss Compton, and was received with marked favour. There seems every probability that it will find its way to the regular stage.

TRANSLATIONS of 'La Maison Neuve' of M. Sardou are promised at the St. James's Theatre and at the Prince's. At the former house a comedietta by Mr. Theyre Smith is in preparation, and a version of 'Le Prince Zilah' of M. Jules Claretie in reserve.

MR. AUSTIN BRERETON has recommenced his 'Dramatic Notes: a Year-Book of the Stage,' the publication of which was last year suspended. The latest issue extends over two years, 1883 and 1884, and the continuity of the series is accordingly preserved.

'THE LIGHTS O' LONDON' of Mr. Sims will be revived this evening at the Princess's.

DURING the past week 'The Bells' and 'Louis XI.' have on different days constituted the programme at the Lyceum.

'ON the Stage and Off: the Brief Career of a Would-be Actor,' by Jerome K. Jerome (Field & Tuer), is a brightly written work, and an agreeable addition to stage literature.

TO CORRESPONDENTS.—W. H. H.—B. S.—G. E.—S. C.—E. P.—T. W. W.—received.
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